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for

Piano.

Op. 417.

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for
Piano
With an additional chapter on the study of intervals.

by

ARNOLDO SARTORIO.

Op. 417.

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R-32

Arnoldo Sartorio.

Op. 417.

TECHNISCHE STUDIEN
für
KLAVIER,
mit einem Anhang über Intervallenlehre.

TECHNICAL STUDIES
for
PIANO,
With a chapter upon the study of intervals.

REGELN FÜR DEN SCHÜLER.

Die Hand muss mit dem Unterarm gleich hoch stehen und darf das Handgelenk nicht gehoben, noch gesenkt werden. Die vordern Fingerglieder bleiben leicht gerundet, nur dürfen die Fingernägel keine Taste berühren; bei dem Daumen wird das vordere Glied etwas einwärts gebogen, die übrigen Finger bewegt man nur im ersten Fingergelenk. Die Vordergelenke dürfen weder eingezogen, noch ausgestreckt werden. Die Finger müssen sich im Anschlag ablösen; sowie ein Finger die Taste anschlägt, muss der vorhergehende Finger seine Taste sofort verlassen. Dabei bleibt die Hand stets in ruhiger Haltung, jede Unruhe und wiegende Bewegung vermeide man peinlichst. Die Fingerübungen sind erst mit jeder Hand allein und langsam einzuüben.

RULES FOR THE PUPIL.

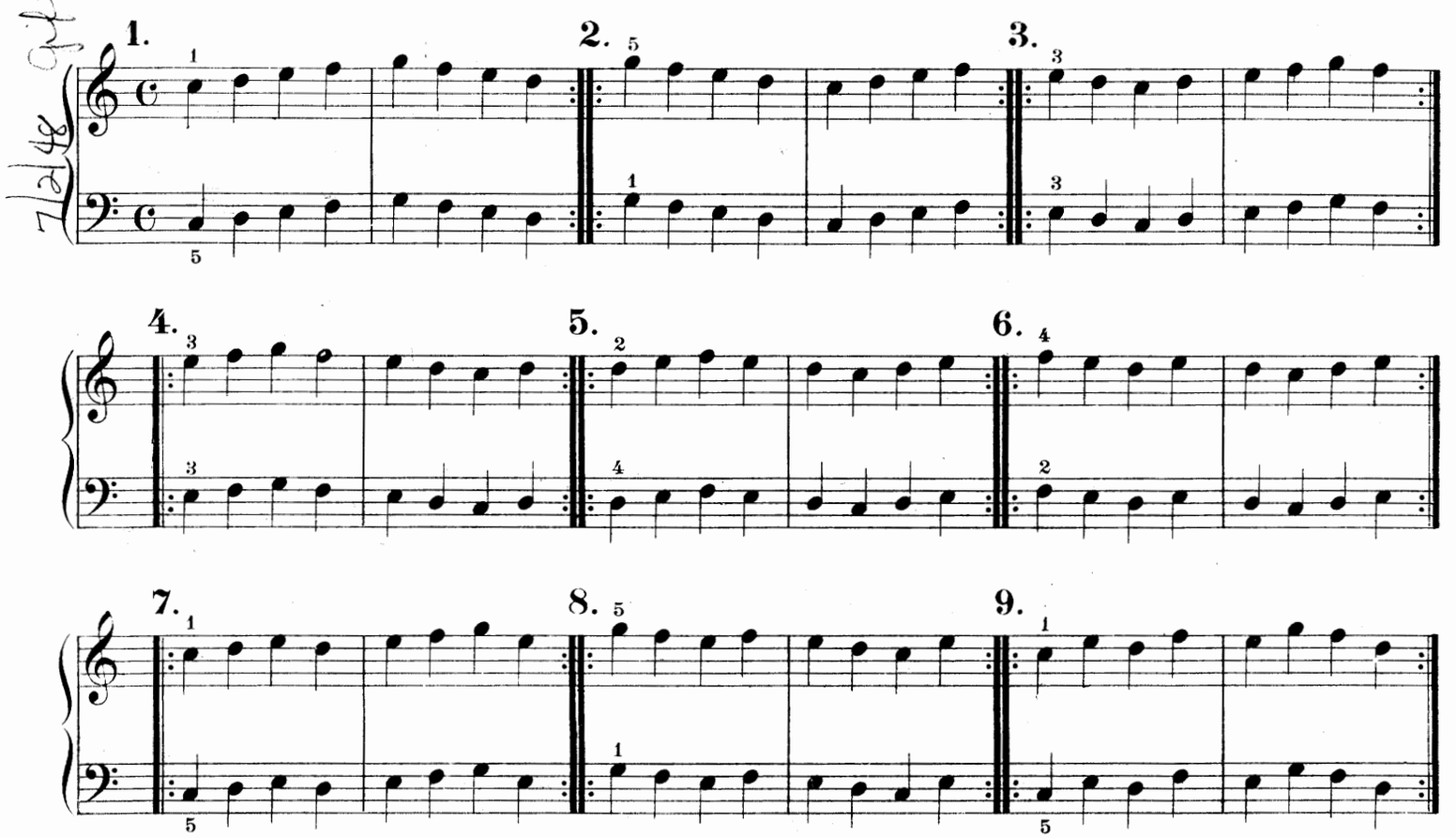
The hand must be held at an equal height with the lower arm. The wrist must neither be allowed to rise, nor fall.
The lower finger joints remain lightly curved, but the finger nails must not touch the keys; the lower joint of the thumb is bent slightly inward.
The finger motion takes place only from the upper joint: the lower joints must neither be bent in nor straightened out. The finger strokes must be reciprocal, the first finger leaving its key as soon as a stroke is made by another finger. The hand must always preserve its quiet position, while motion of all kinds, especially rocking motion, must be carefully avoided. The finger exercises are to be practiced at first with each hand slowly.

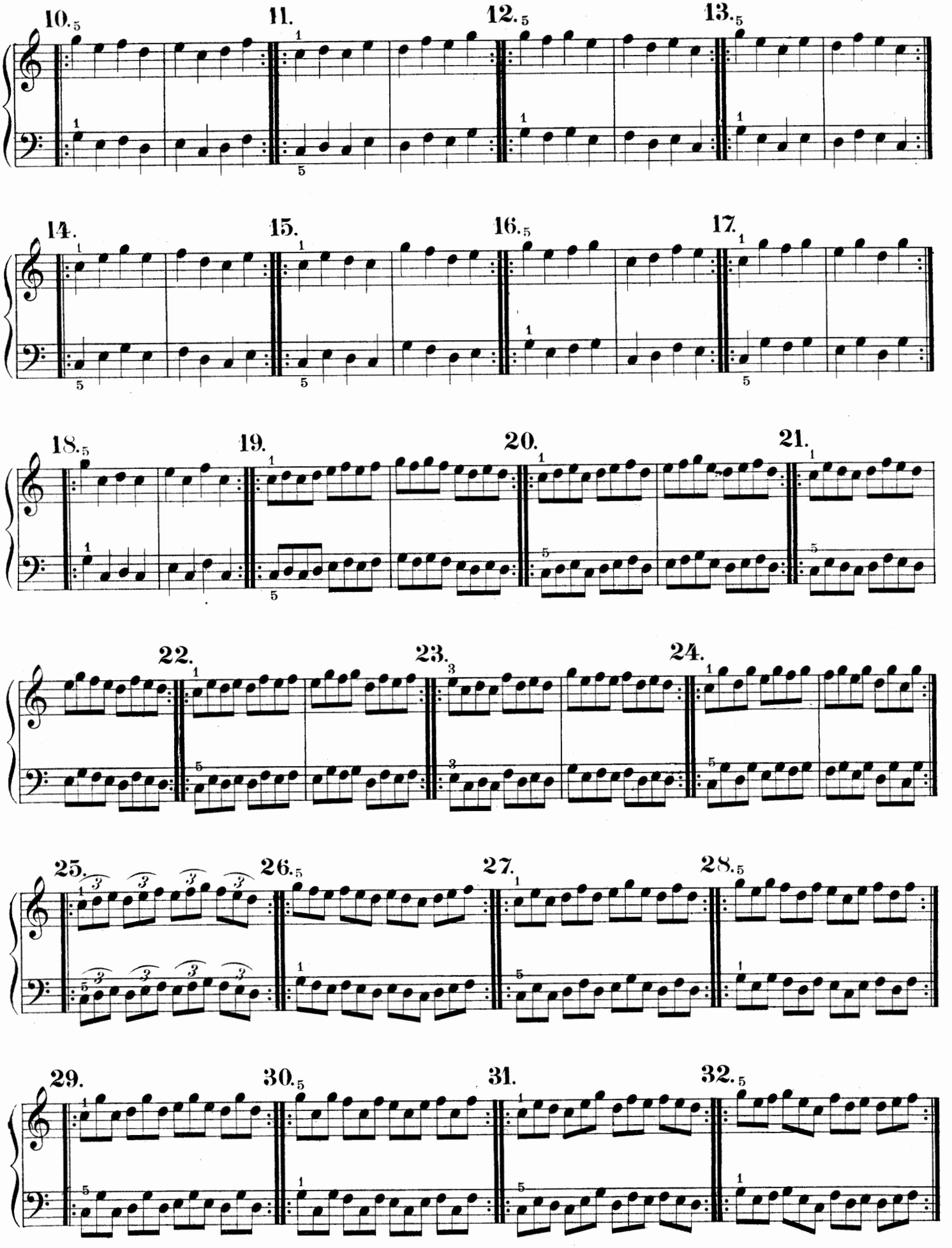
1. Teil.

Übungen in der 5 Fingerlage
mit stillstehender Hand.

Part 1.

Exercises in the five finger position,
with a quiet hand.

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2. Teil.

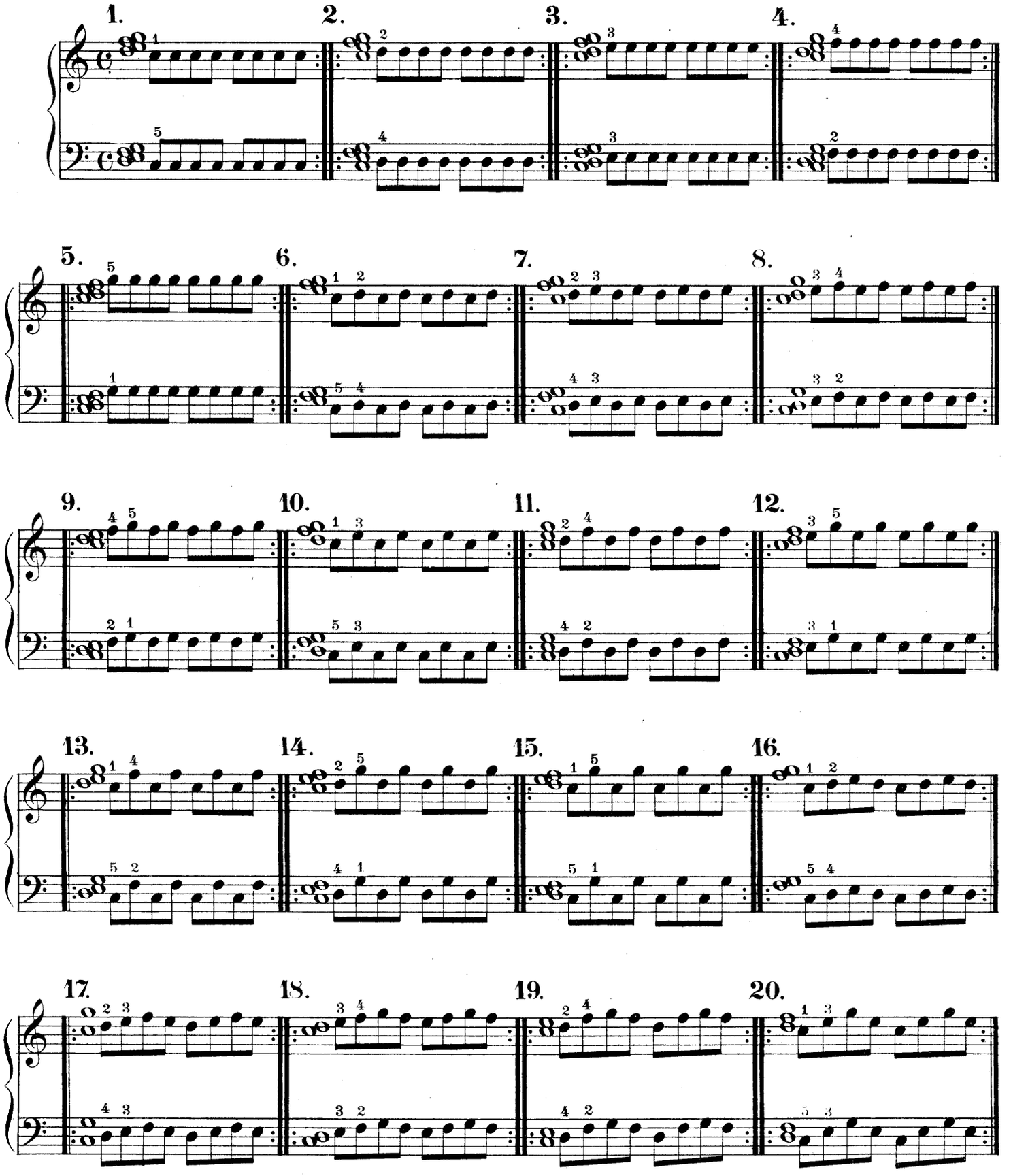
Uebungen mit festgehaltenen Tasten.

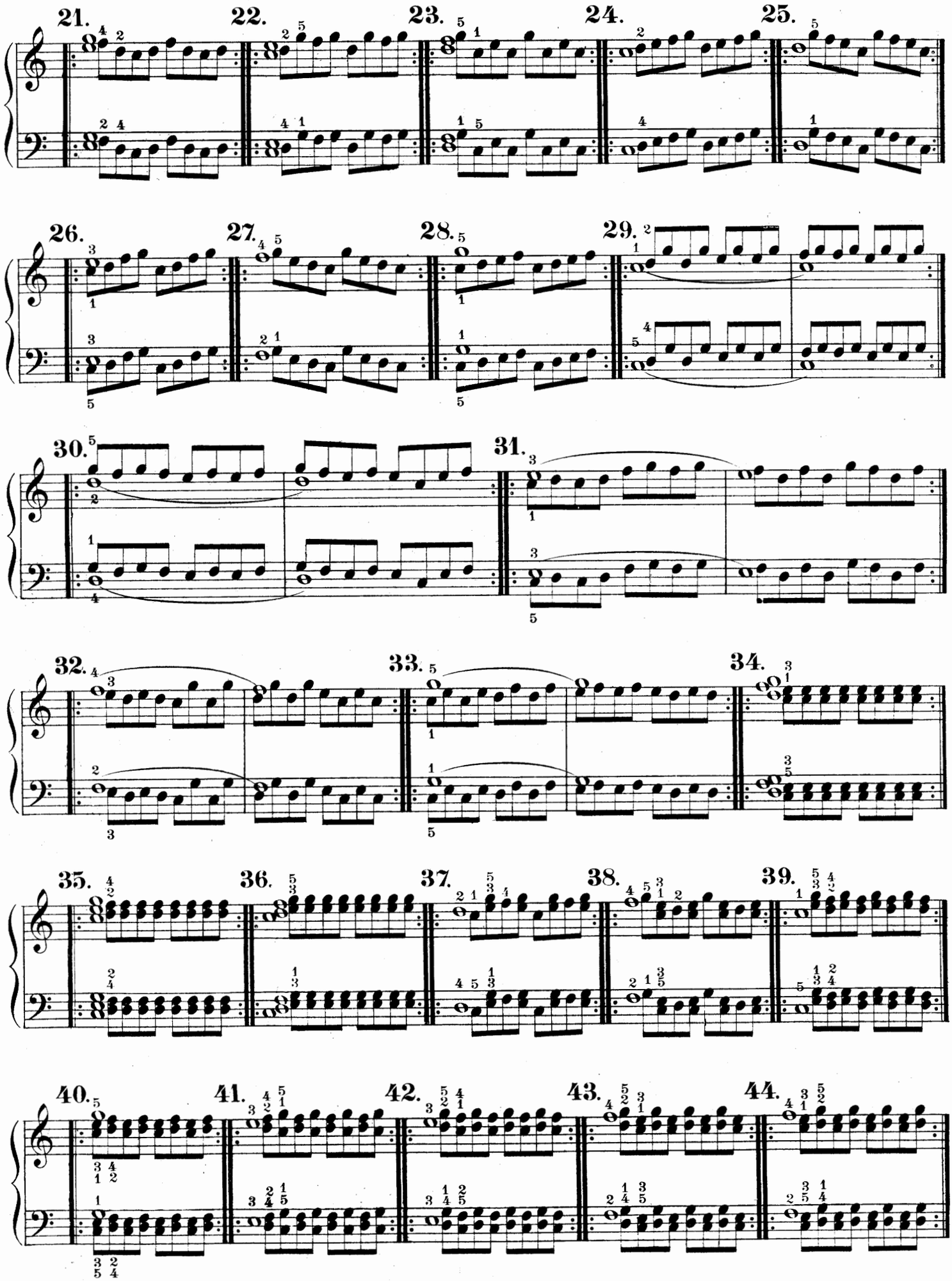
Diese Uebungen, besonders die Terzen, dienen dazu, den Fingern Kraft und Selbstständigkeit zu verschaffen.

Part 2.

Exercises with sustained notes.

These exercises, especially those in thirds, serve to give the fingers strength and independence.

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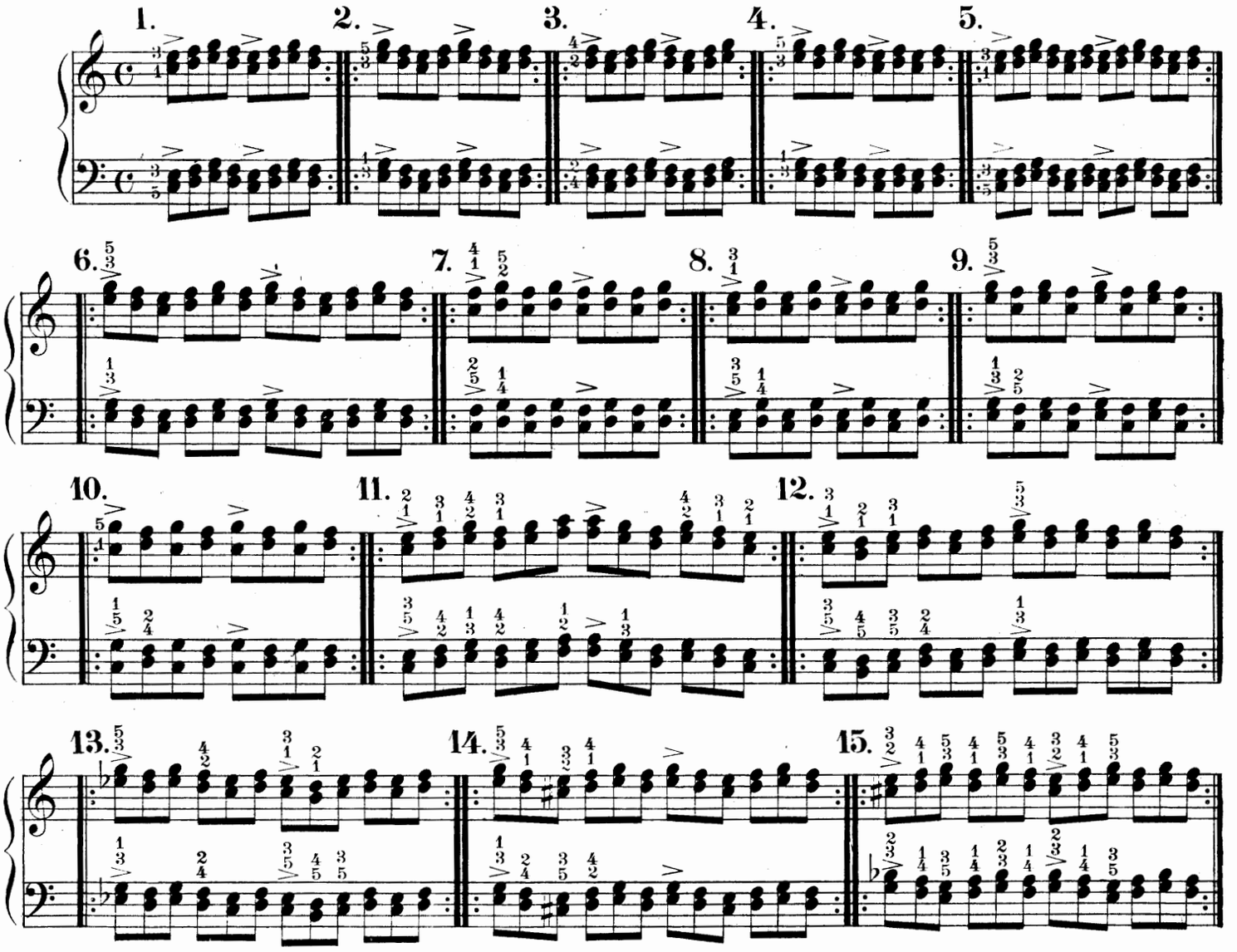
3. Teil.

Uebungen in Terzen und anderen Doppelgriffen mit stillstehender Hand.

Part 3.

Exercises in thirds and other double intervals, with a quiet hand.

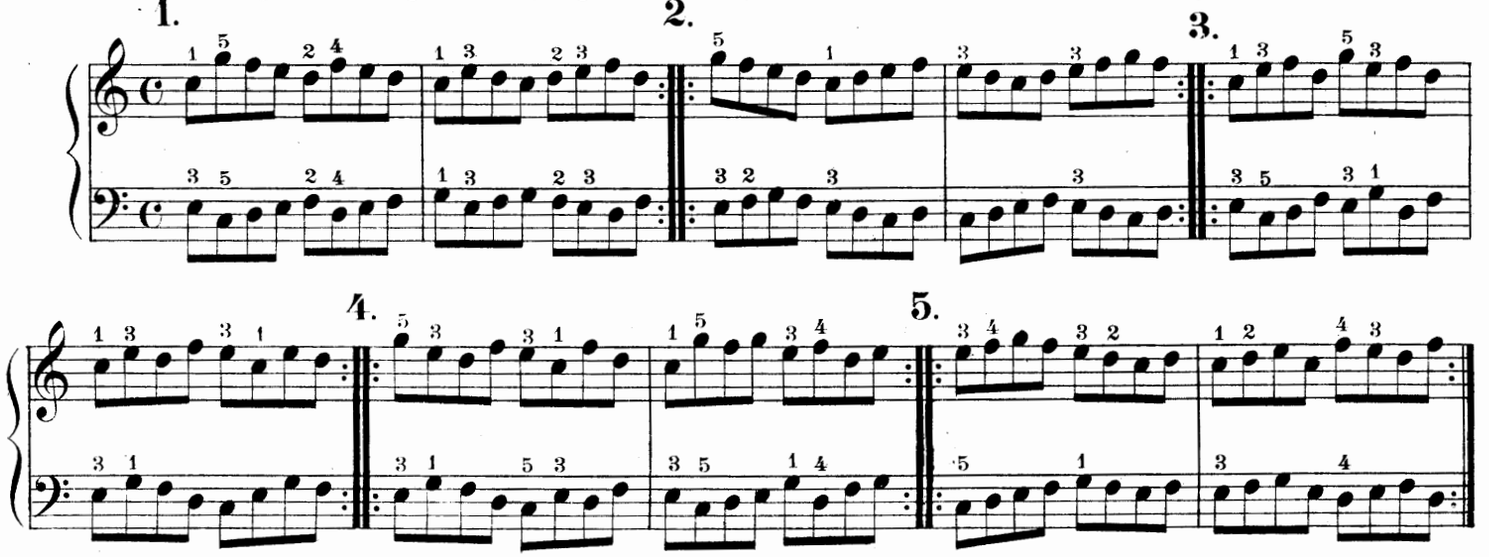


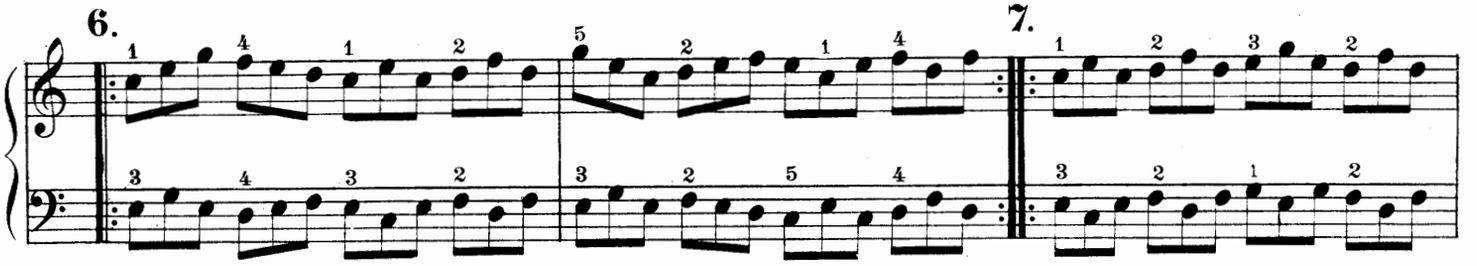
4. Teil.

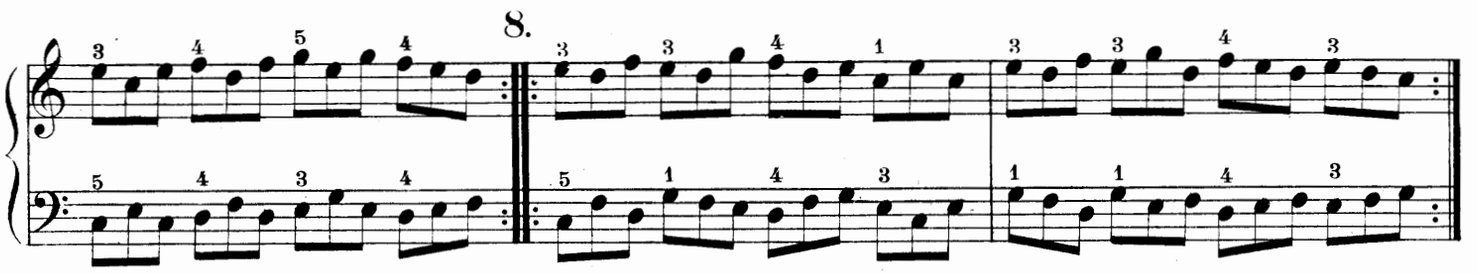
Uebungen in Gegenbewegungen.

Part 4.

Exercises in contrary motion.







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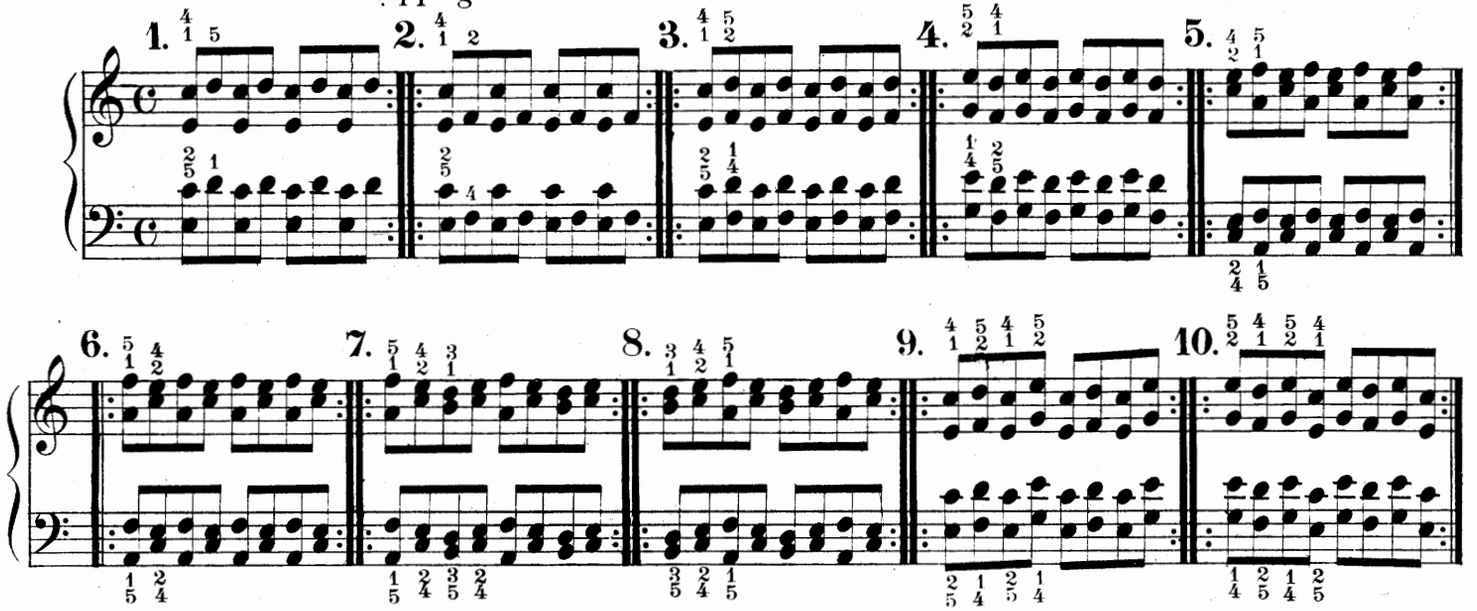
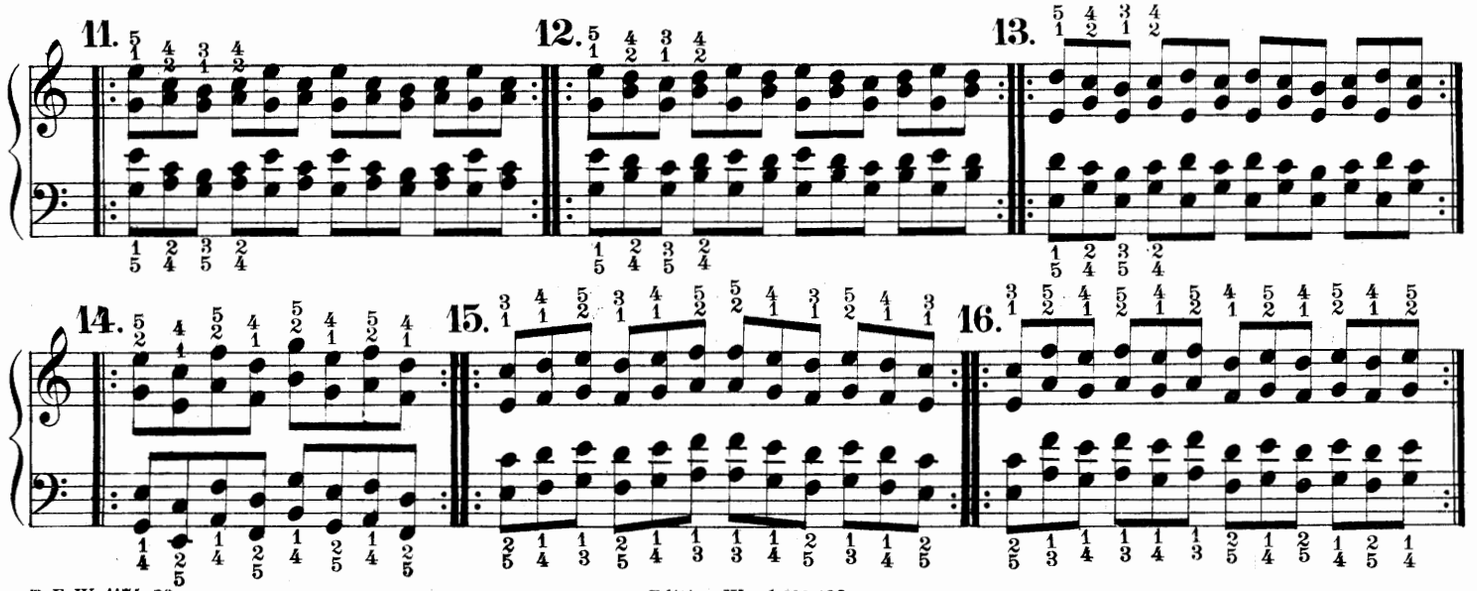
*)Part 5.

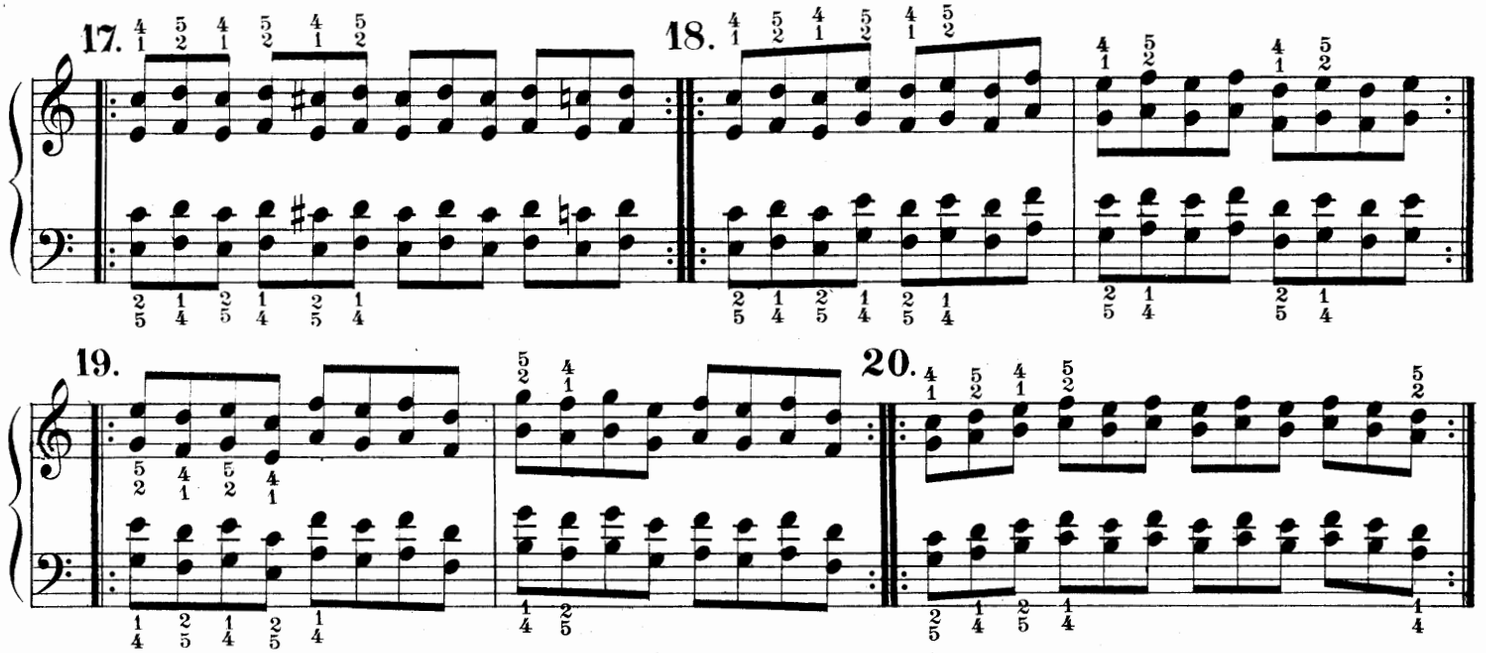
Exercises in sixths and other double intervals.



*) Die Uebungen von Nº 1–10 sind zu erst zu üben, auf die anderen komme man später zurück.

*) *Nos. 1-10 are to be practiced first, returning later to the others.*





6. Teil.

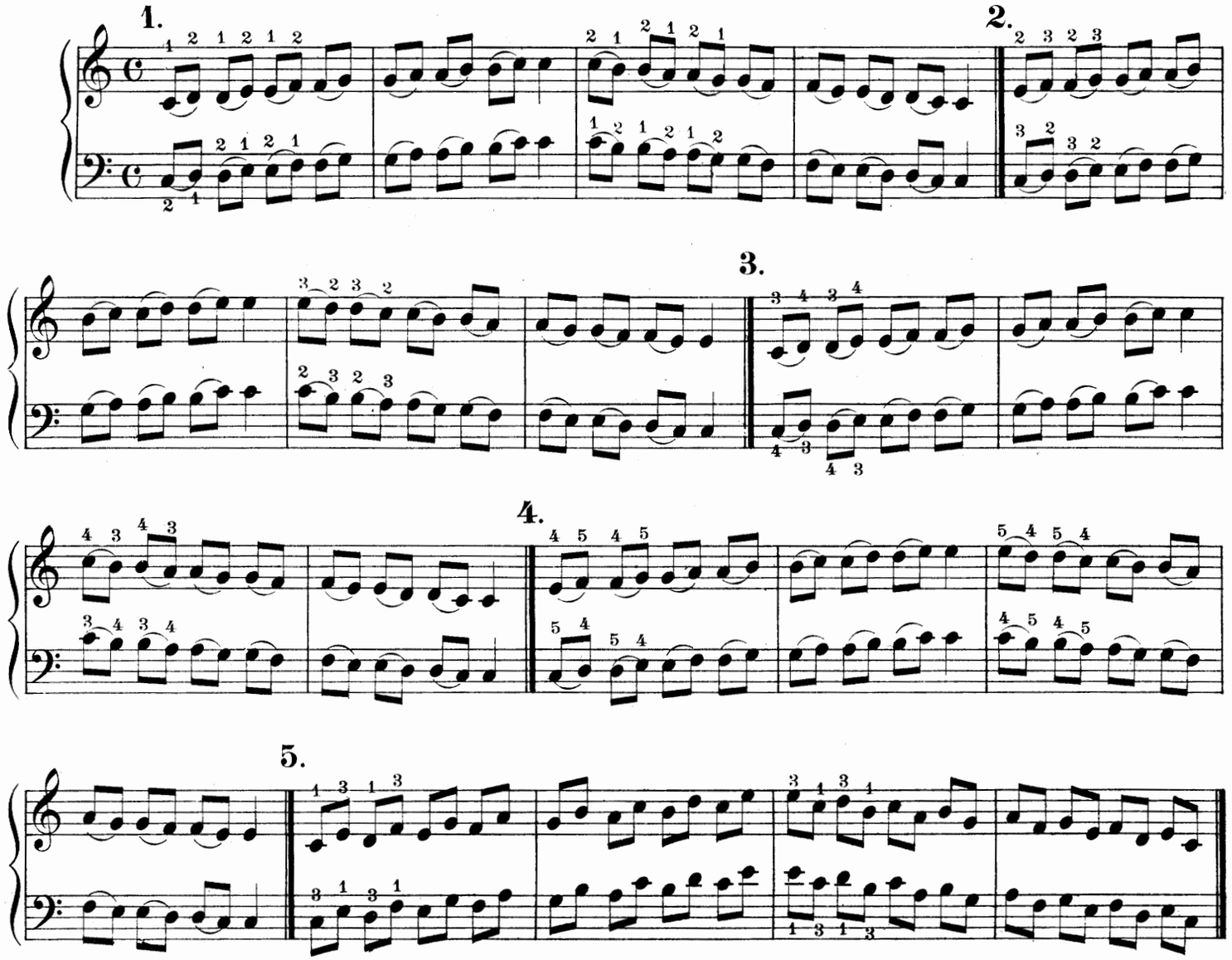
Uebung mit fortrückender Hand.

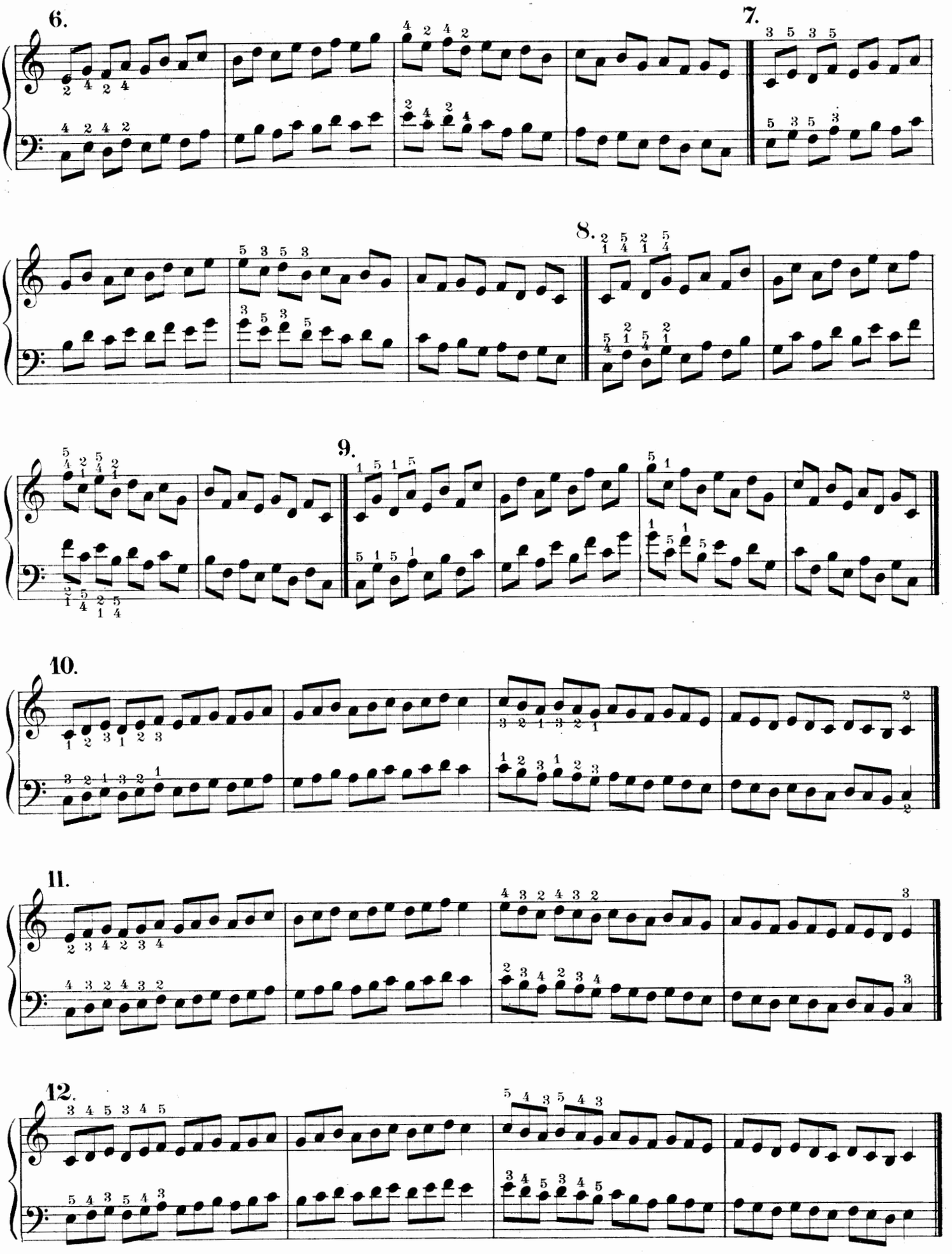
Durch diese Uebungen sollen sich die Hände auf der Tastatur an ein ruhiges Auf- und Abwärtsbewegen gewöhnen.

Part 6.

Exercises with a moving hand.

The object of these exercises is to accustom the hands to quiet progressions up and down the key-board.

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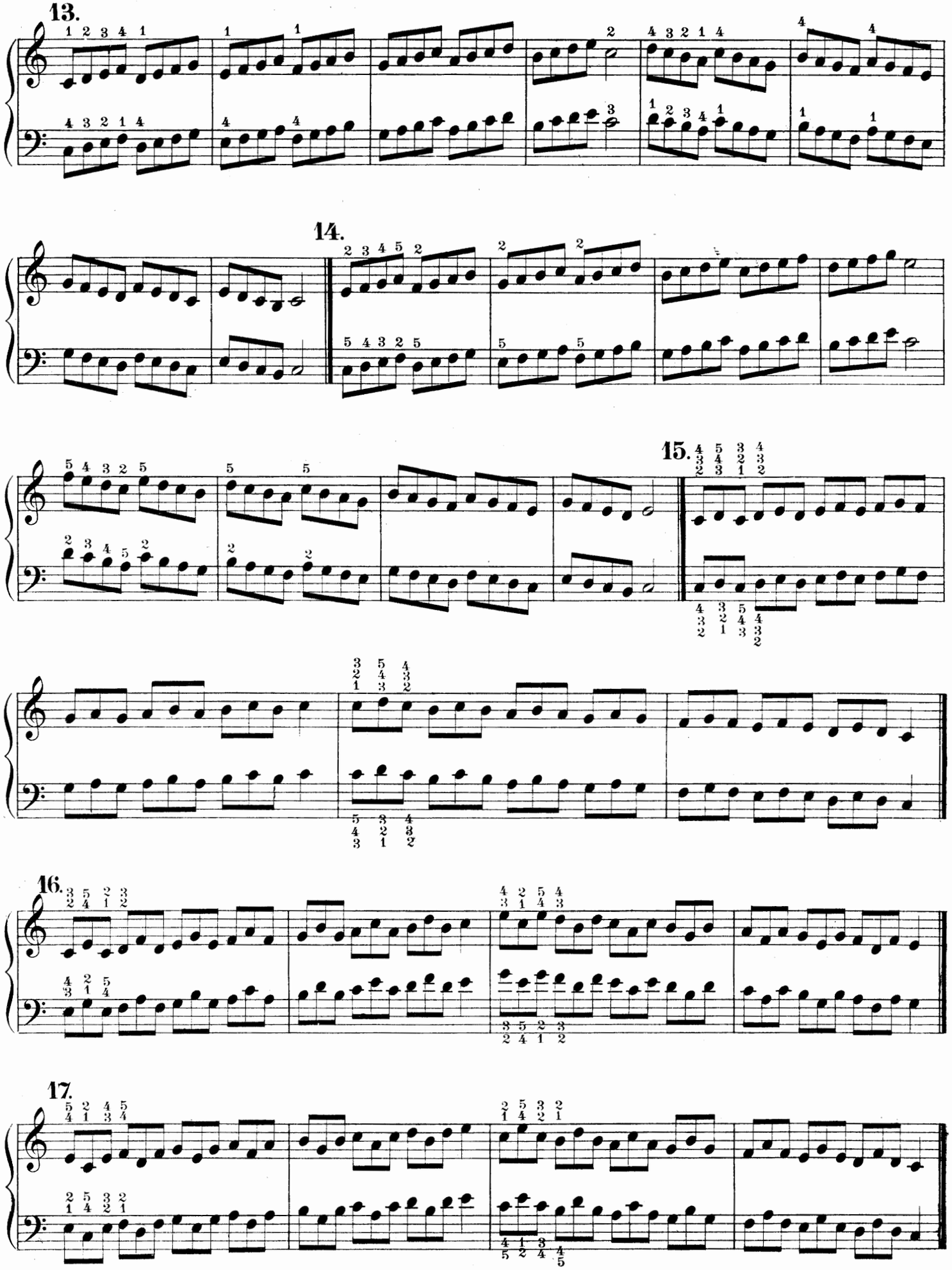
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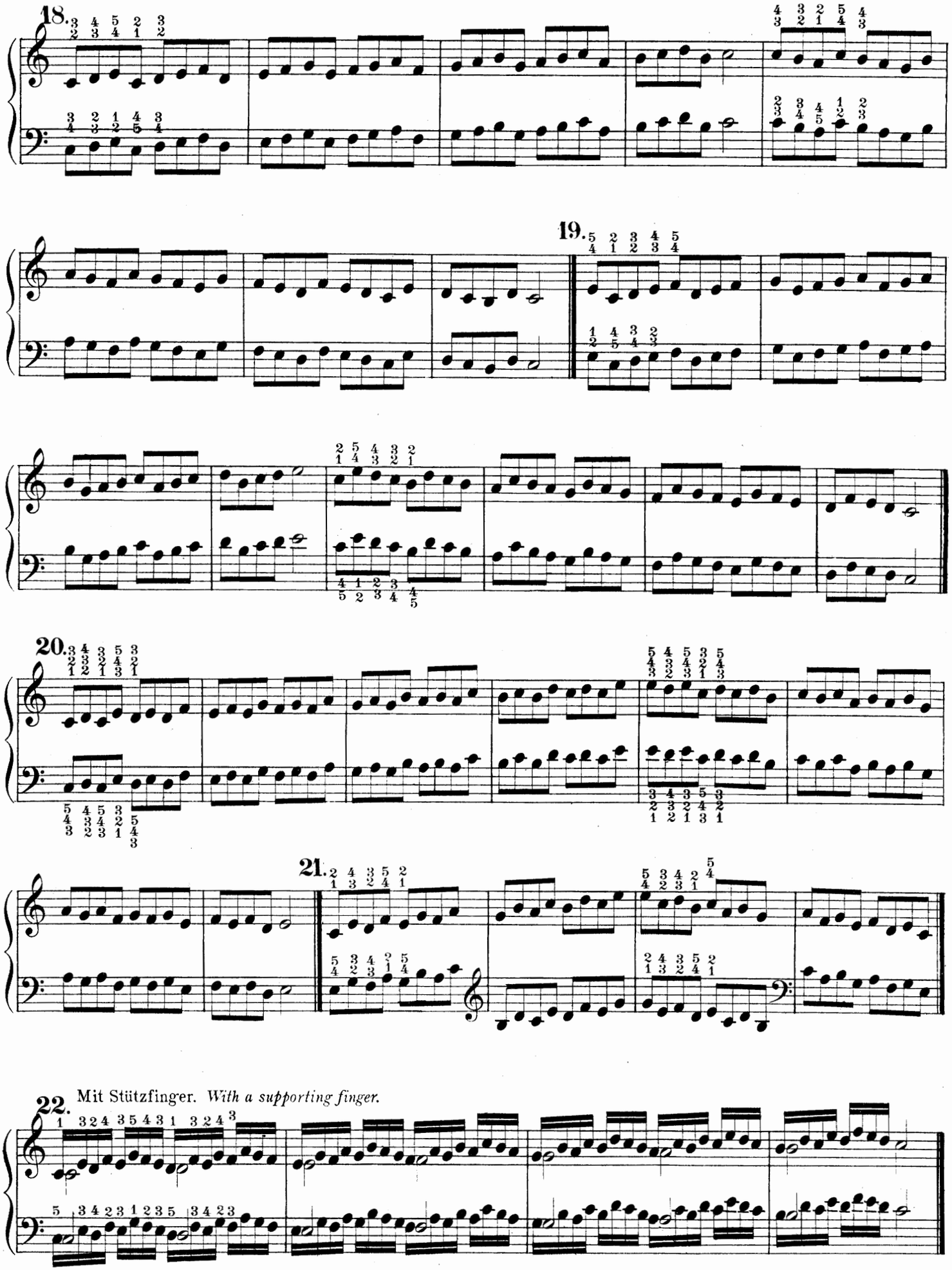

22. Mit Stützfinger. *With a supporting finger.*

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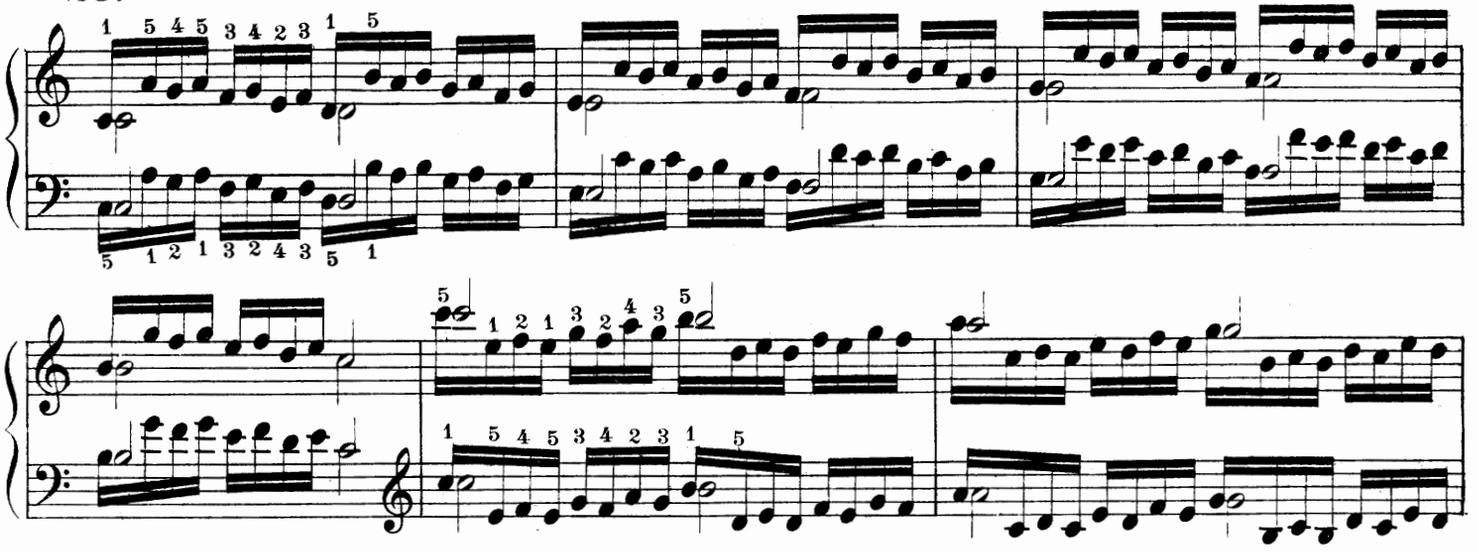

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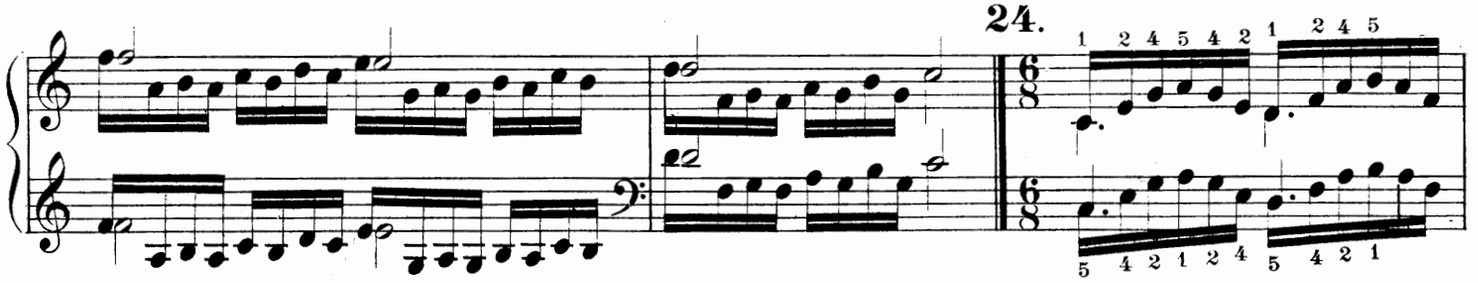

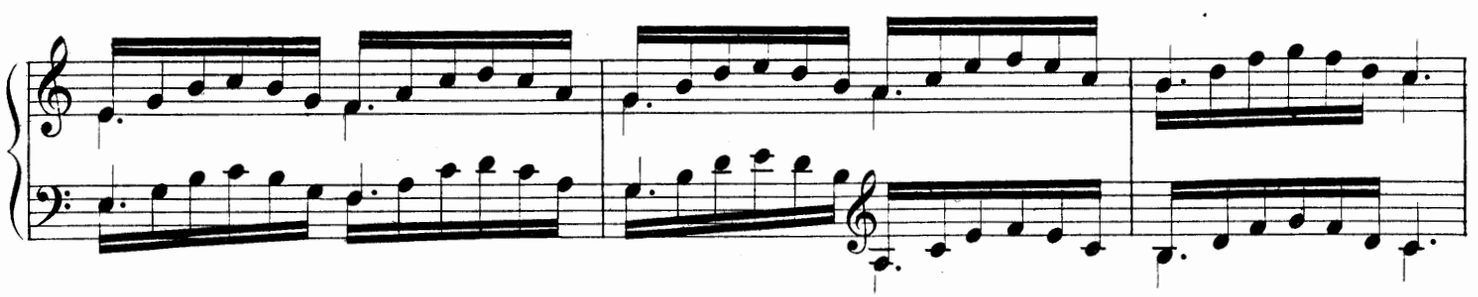

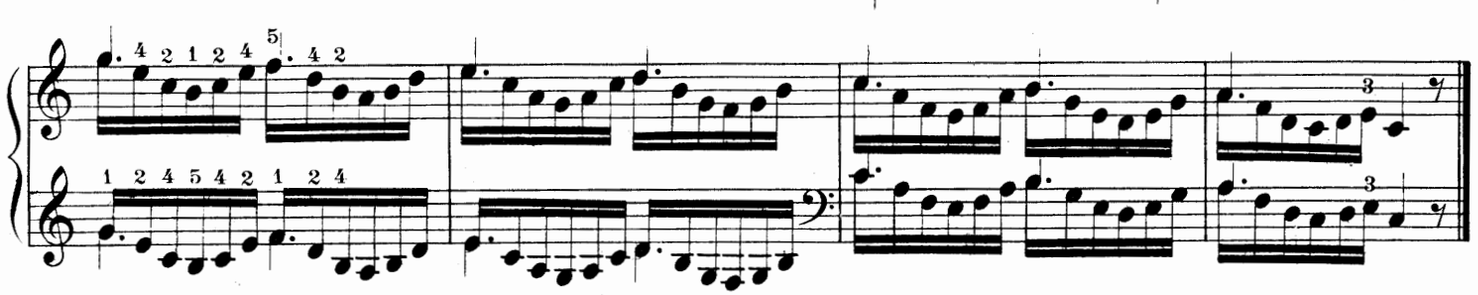

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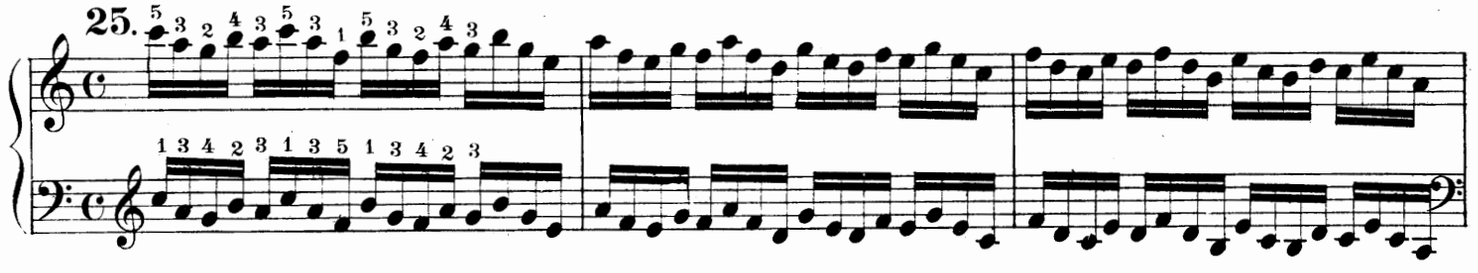

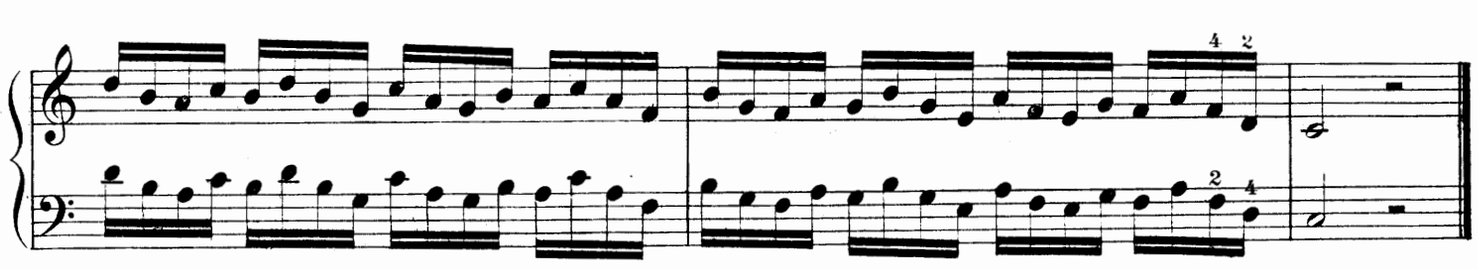

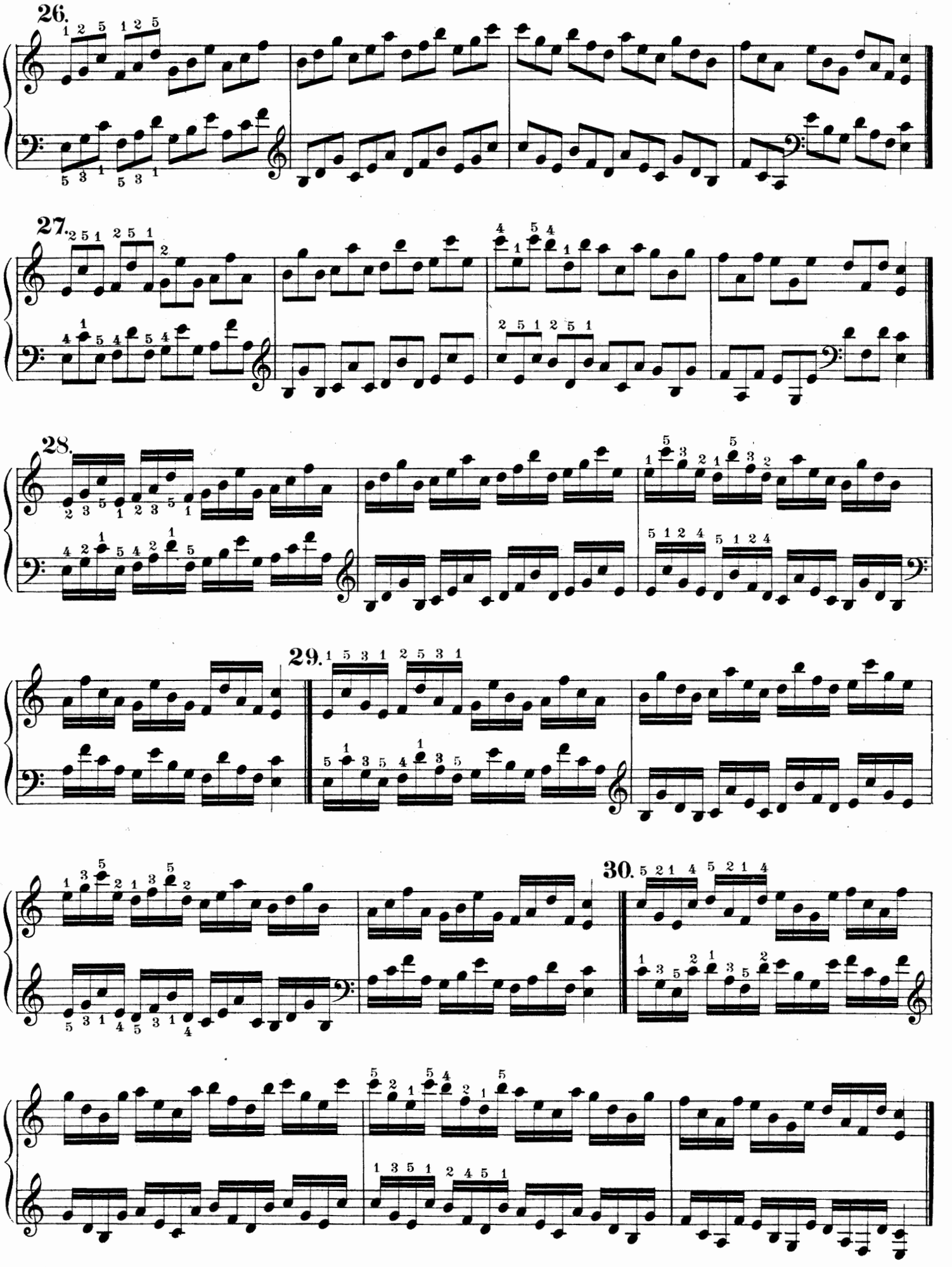
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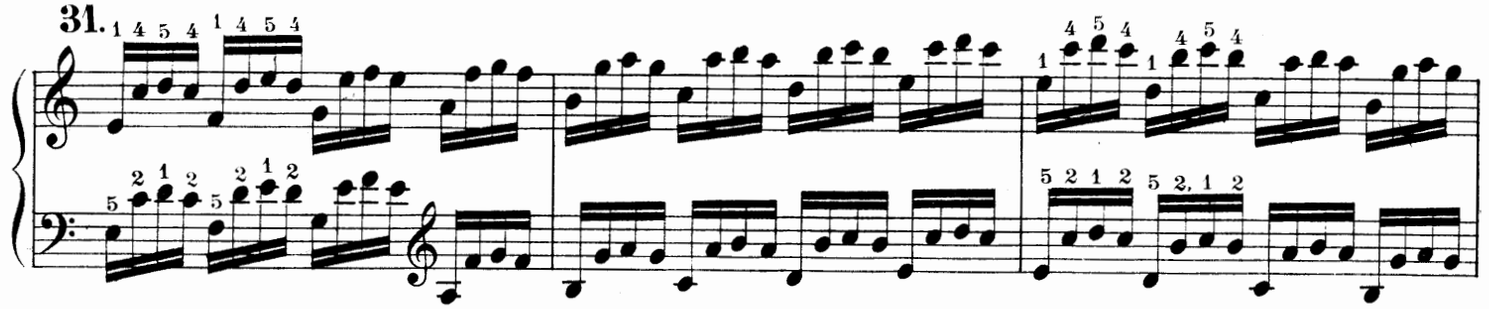
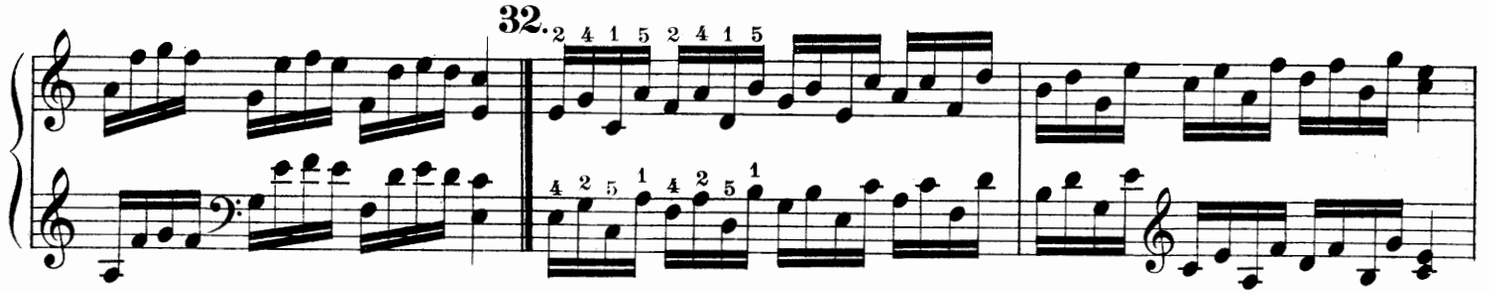
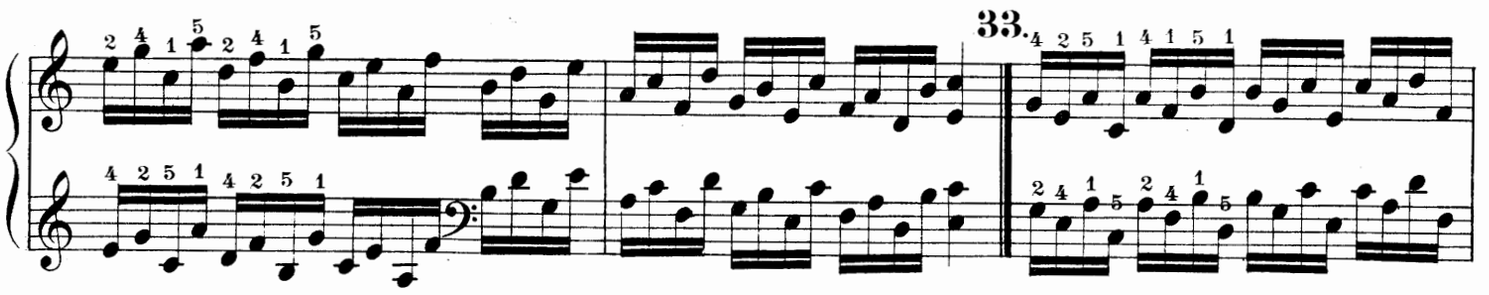
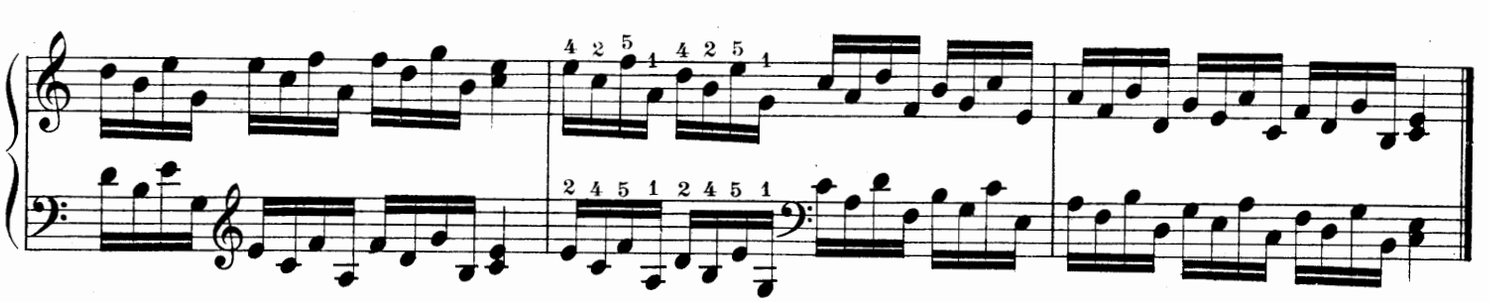
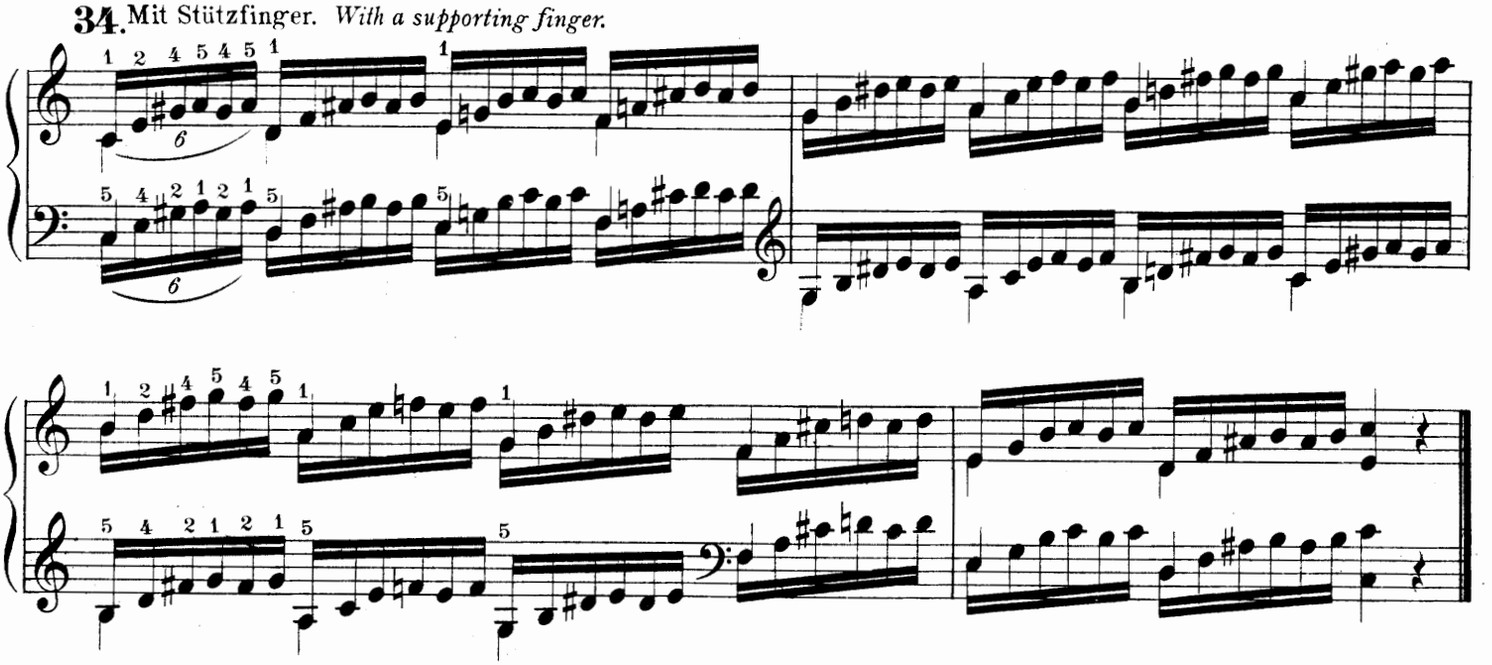


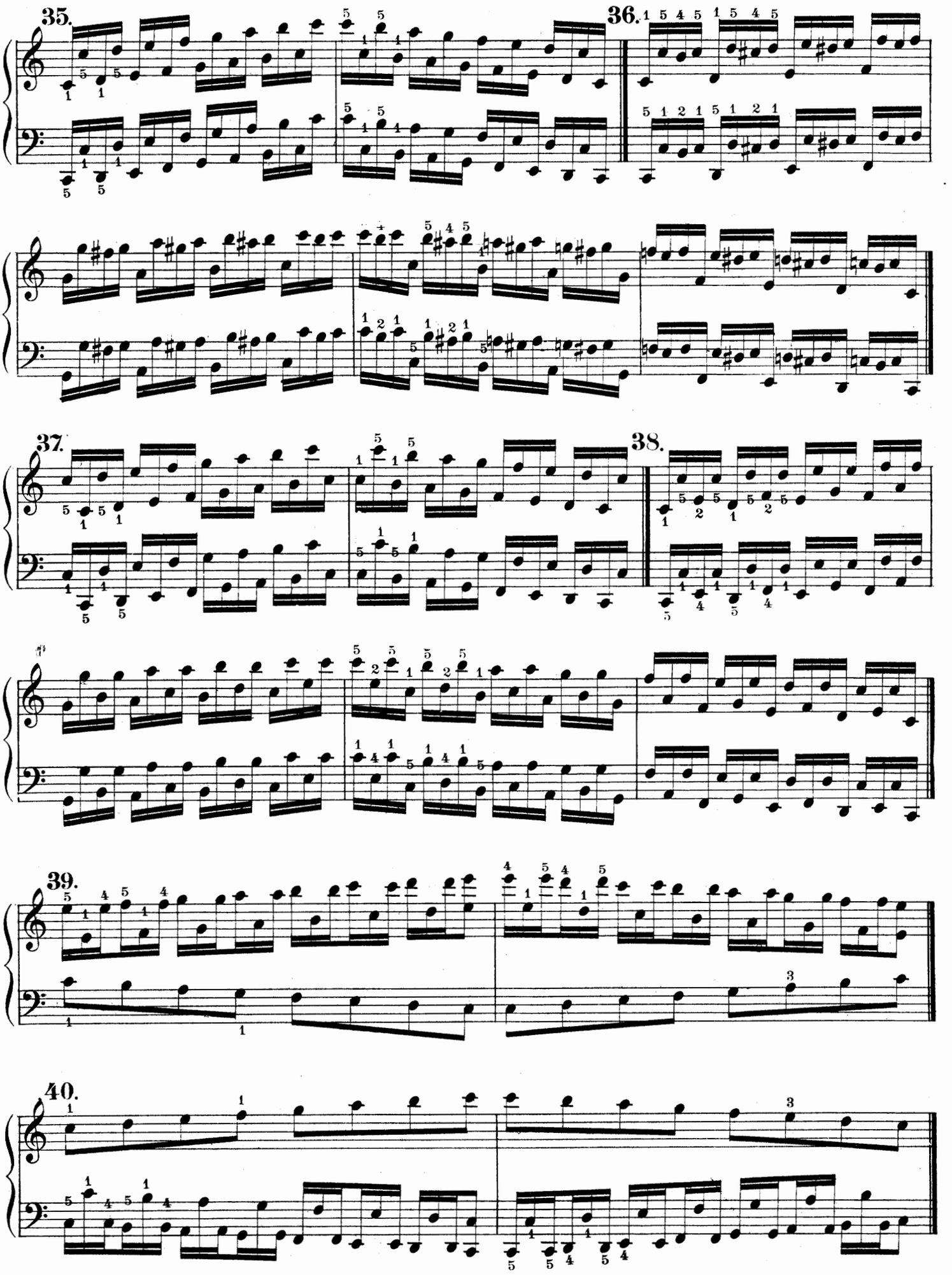






34. Mit Stützfinger. *With a supporting finger.*

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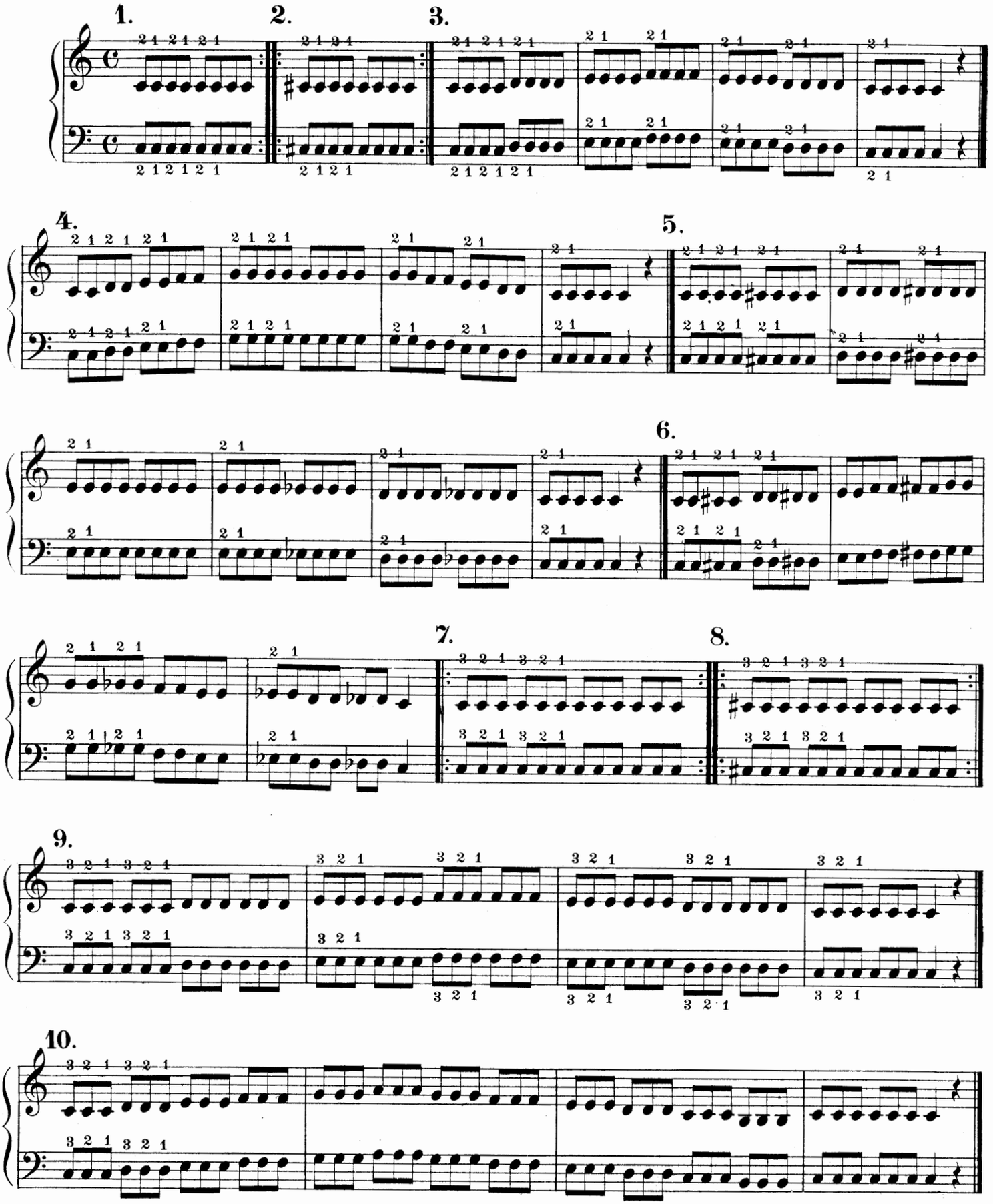
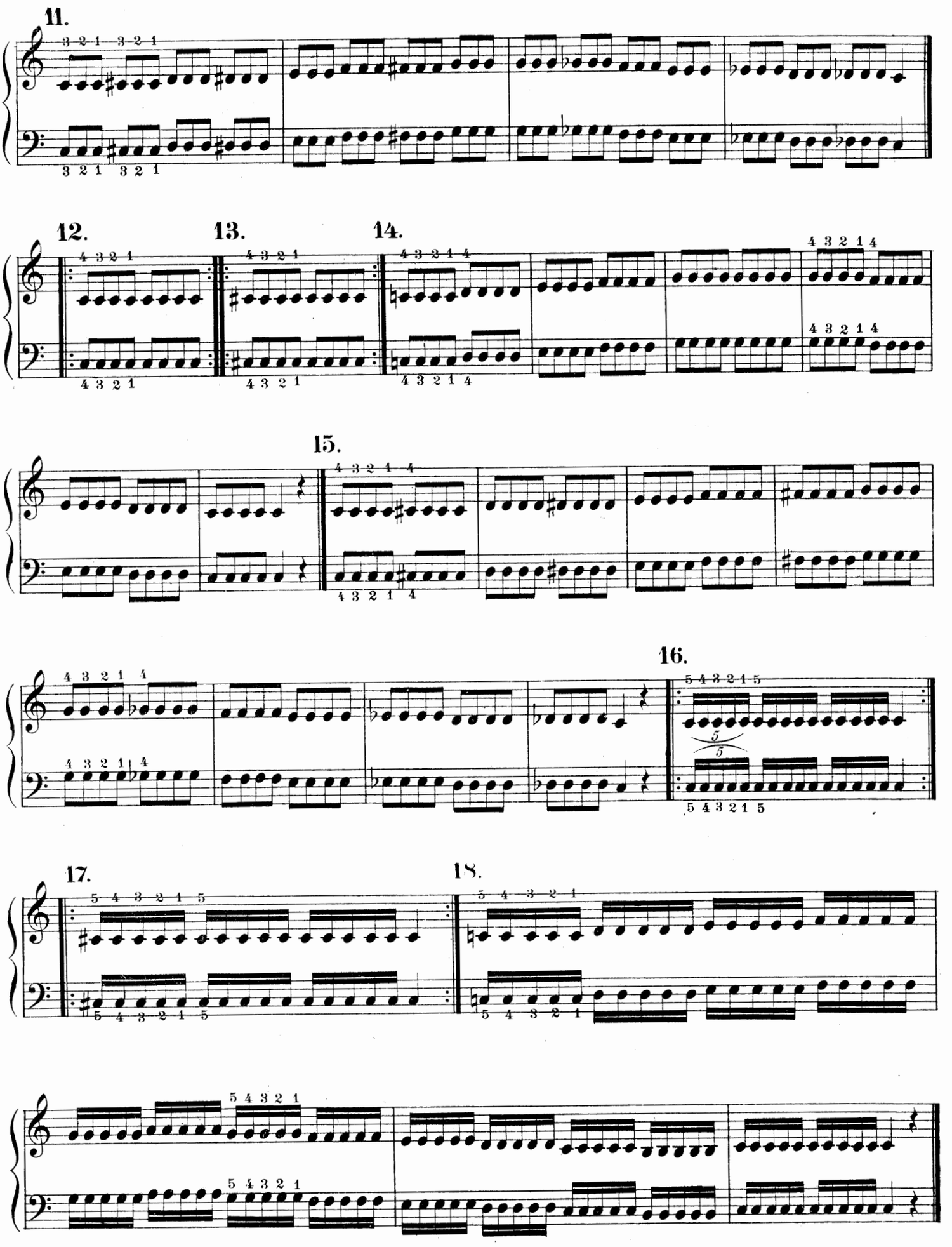
7. Teil.

Fingerwechsel auf einer Taste.

Part 7.

Change of finger upon one note.

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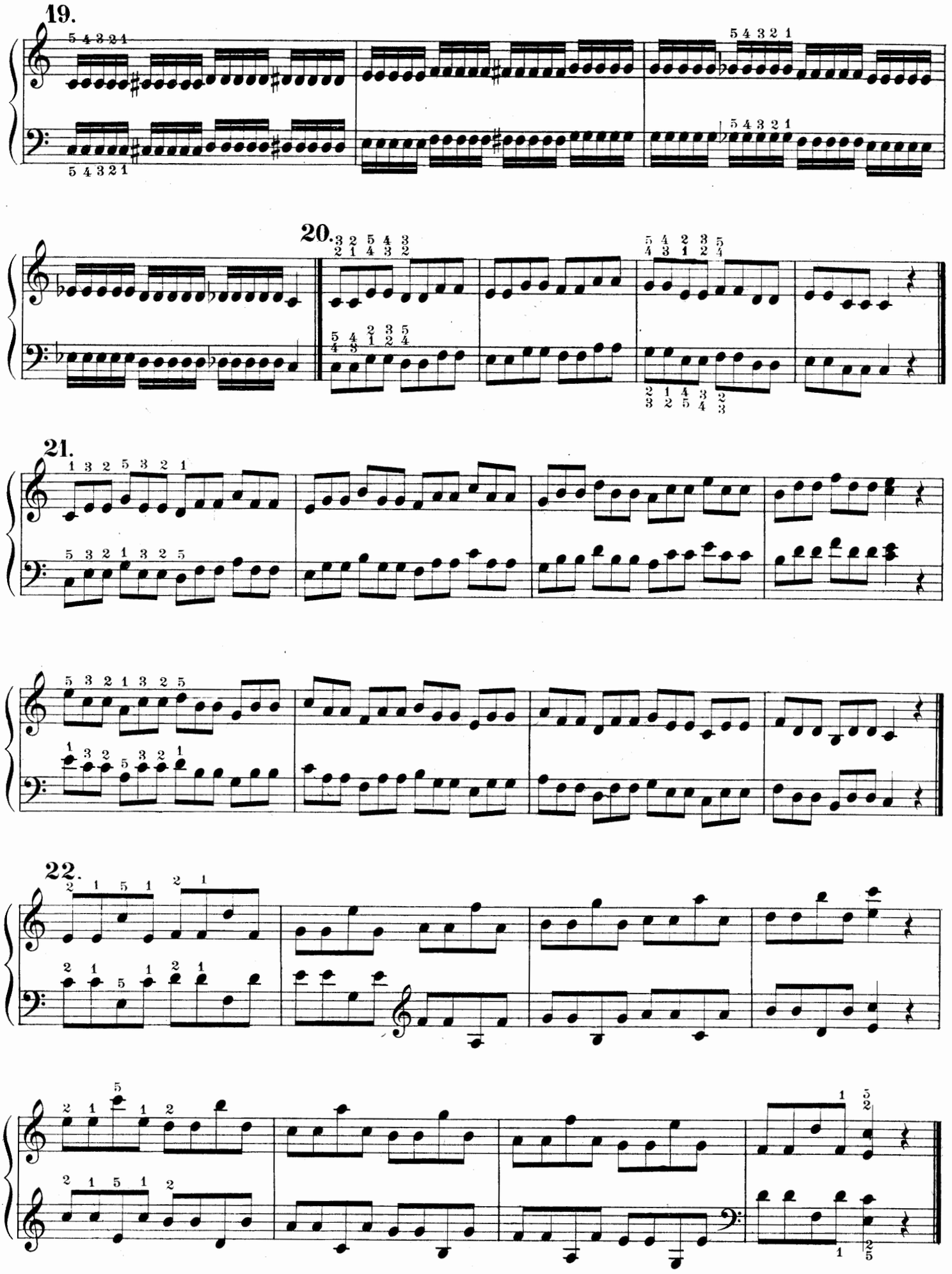
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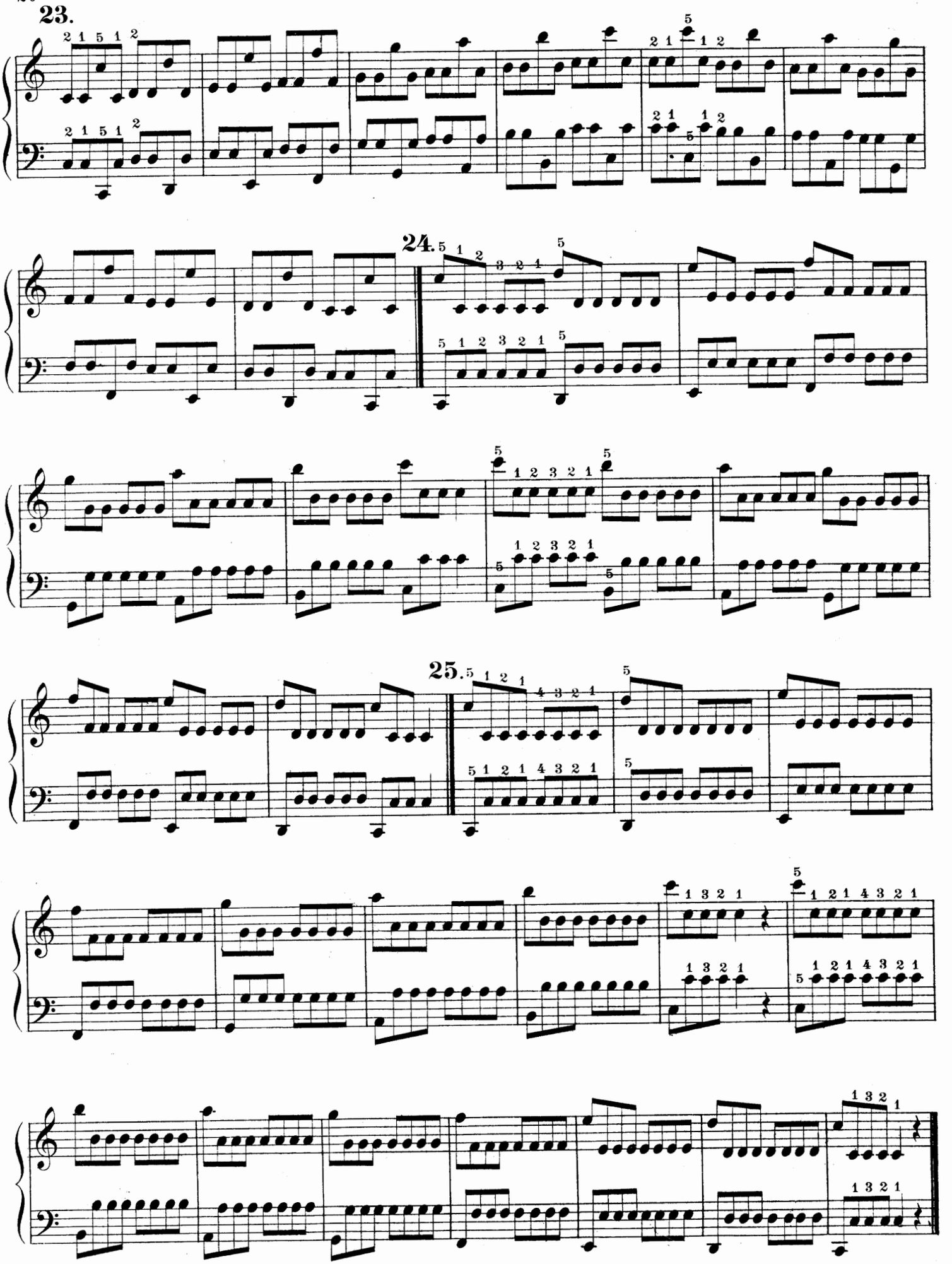
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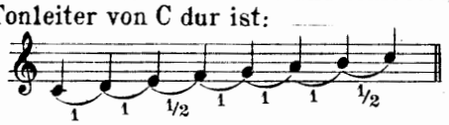
8. Teil.

DIATONISCHE TONLEITERN.

Die Tonleiter besteht aus Ganz und Halbstufen: Die diatonische Tonleiter von C dur ist:



Auf diese Weise kann von jedem beliebigen Ton eine Tonleiter gebildet werden. Dasselbe gilt auch von den Molltonleitern welche später folgen.

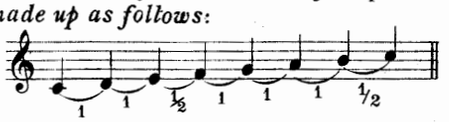
REGELN.

Man übe erst mit jeder Hand allein, sehr langsam und beachte genau das Untersetzen des Daumens und das Uebersetzen des 3ten & 4ten Fingers. Wenn der 2te Finger seine Taste anschlägt, muss der Daumen sich schnell unter die Hand bewegen um zur rechten Zeit seine Taste anzuschlagen. Jedes Drehen der Hand unterbleibe. Deshalb ist es von grösster Wichtigkeit, ehe man mit den Tonleitern beginnt, erst die Vorübungen einzustudieren. Wenn der Schüler im Stande ist die Tonleitern mit gleichmässigem Anschlag auszuführen, so spiele er dieselben nunmehr mit *piano, forte, crescendo* und *decrescendo.*

Part 8.

DIATONIC SCALES.

The Scale consists of whole and half steps. The Seale of C Major is made up as follows:



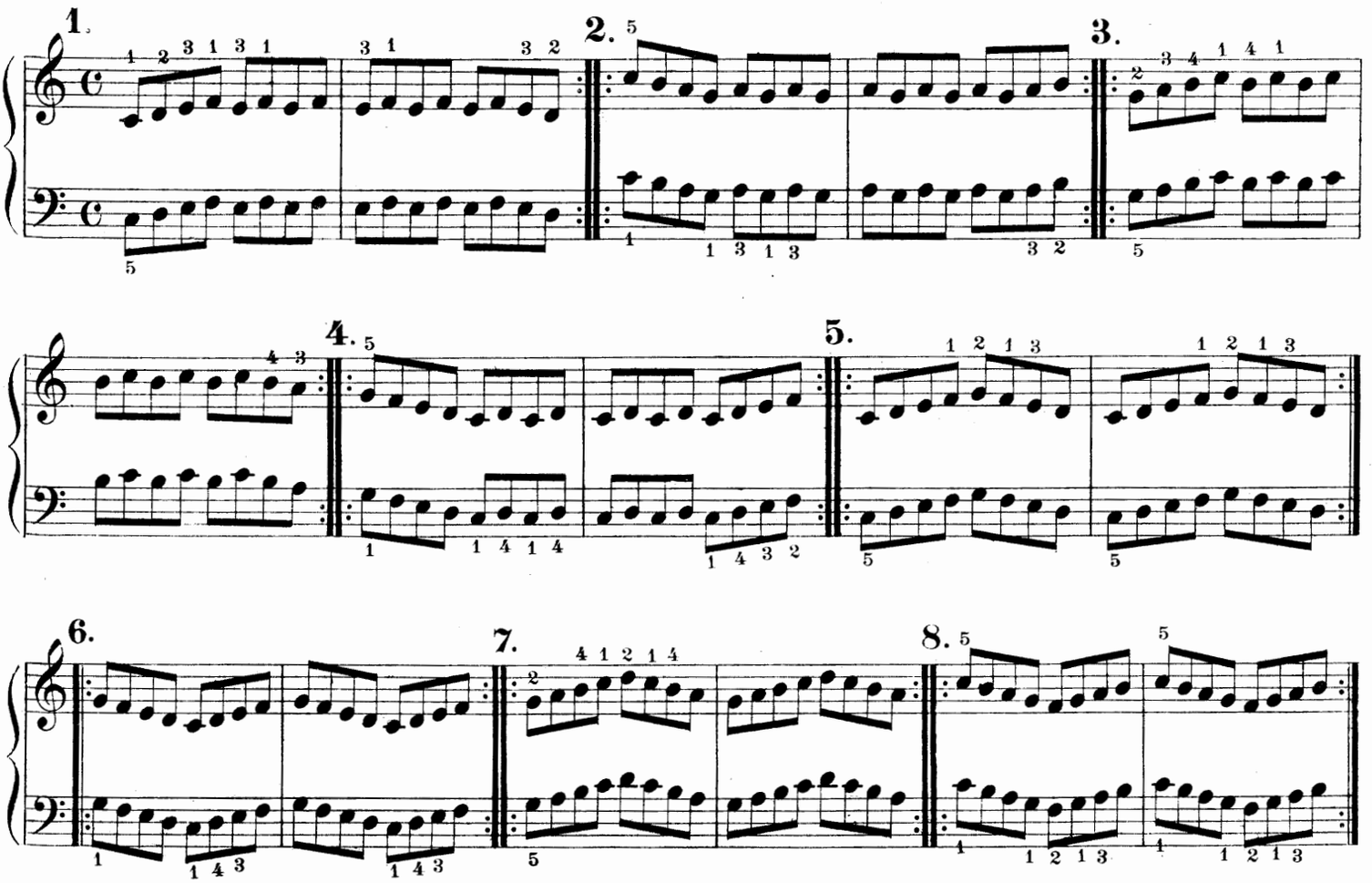
In this manner a scale may be formed upon any given tone. The same is true of minor scales which follow later.

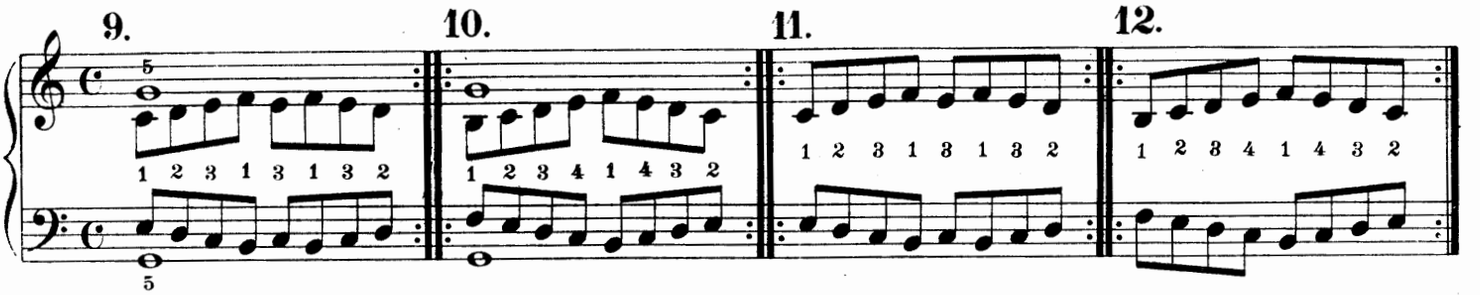
RULES.

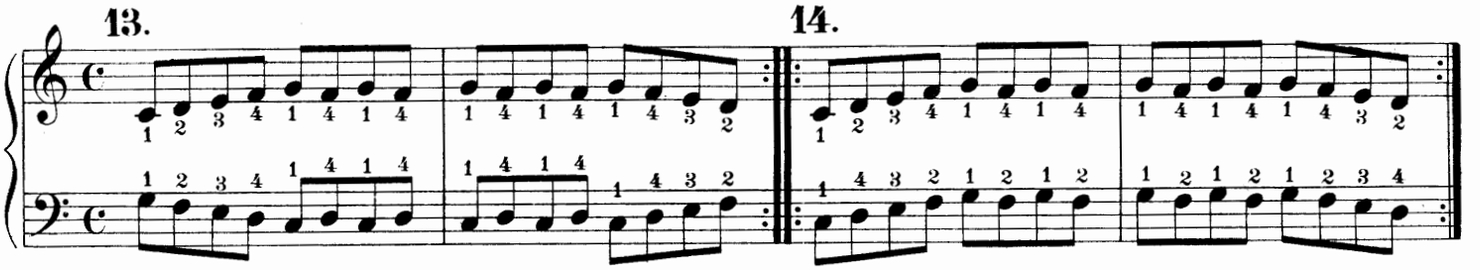
Practice first with each hand separately, very slowly, taking particular care with the passing of the thumb under the fingers, and with the passing of the third and fourth fingers over the thumb. As soon as the second finger is struck, the thumb must be moved quickly under the hand, in order to strike its key at the right moment. Avoid all side motion of the hand. It is of the greatest importance to practice faithfully the preparatory exercises before attempting the scales. When the pupil can play the scales with an even tone, they should also be practiced piano, forte, crescendo and decrescendo.

VORÜBUNGEN.

PREPARATORY EXERCISES.

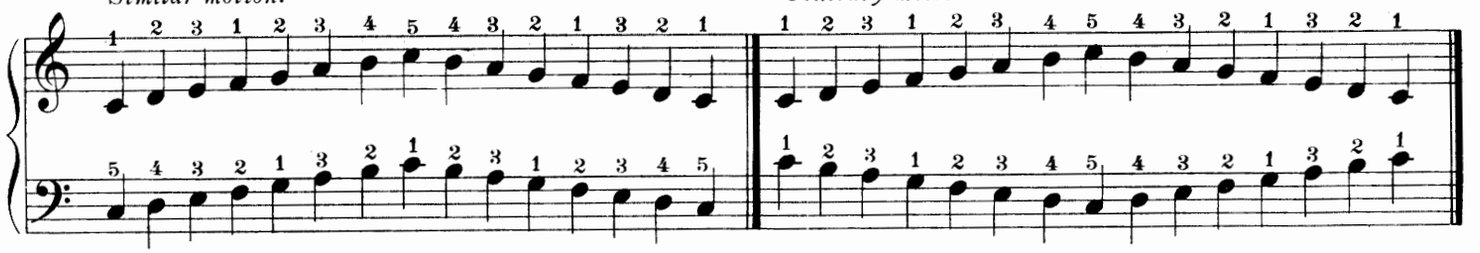




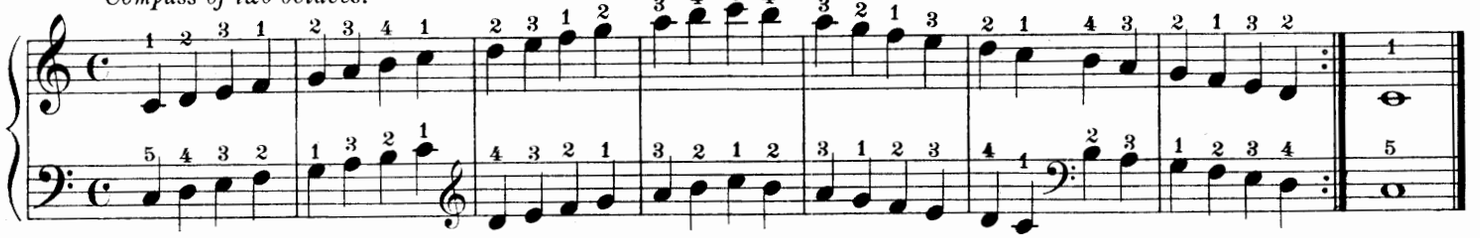


15. Gleichlaufende Bewegung.
Similar motion.

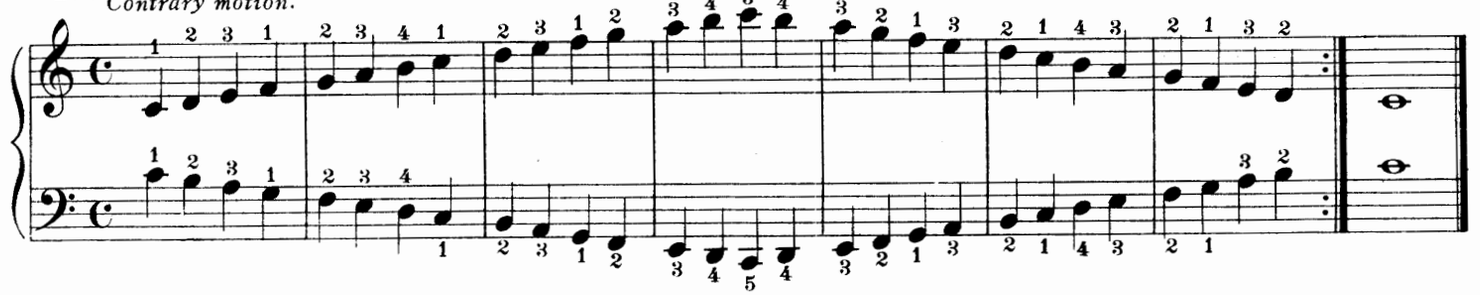
16. Gegenbewegung.
Contrary motion.



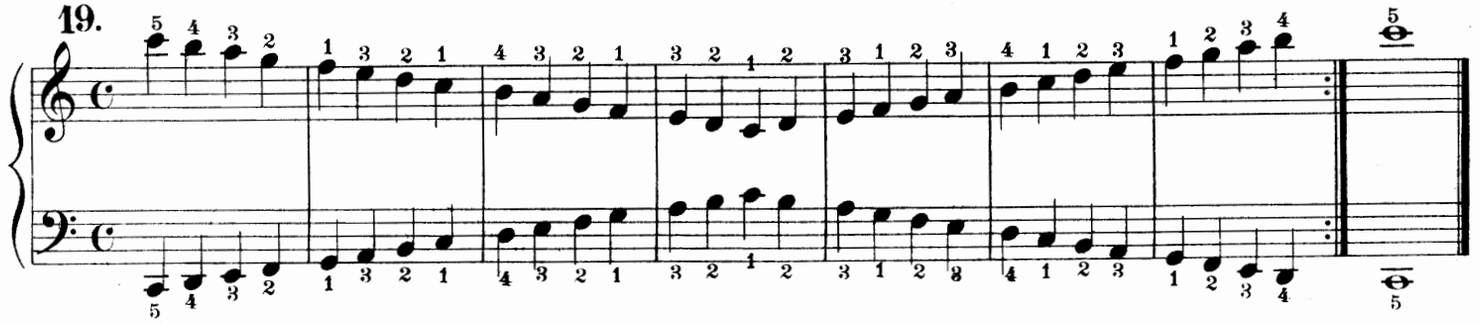
17. Umfang von zwei Octaven.
Compass of two octaves.



18. Gegenbewegung.
Contrary motion.



19.



REGELN FÜR DEN FINGERSATZ DER TONLEITERN.

(A) DUR TONLEITERN.

Der Fingersatz der Dur-Tonleitern in der rechten Hand ist wie folgt:

r.H. { Aufwärts:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
Abwärts:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

Da die Form der linken Hand das Gegenteil von der rechten Hand bildet, so ist der Fingersatz der linken Hand gerade das Gegenteil von der rechten, d.h.,

l.H. { Aufwärts:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
Abwärts:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

Aus dem oben angeführten Beispiel geht hervor dass der 4te Finger einmal in jeder Oktave gebraucht wird, die anderen Finger, dagegen, je zweimal. Deshalb besteht die grösste Schwierigkeit darin, festzustellen, wo der Einsatz des 4ten Fingers stattfindet. Dies einmal überwunden, so bleibt nur der Uebersprung des 4ten Fingers uber den Daumen zu erlernen (in der rechten Hand abwärts, und in der linken Hand aufwärts).

In der C Tonleiter, der 4te Finger der rechten Hand fällt auf H (die 7te Taste oder den Leit Ton).

Der 4te Finger der linken Hand fällt auf D (die zweite Taste der Tonleiter).

Die ♯ Vorzeichnungen sind gerade das Gegenteil von den ♭ Vorzeichnungen, genau so wie die Hände das Gegenteil von einander sind. Daher ist der Fingersatz der ♭ Tonleitern in der rechten Hand derselbe wie der Fingersatz der ♯ Tonleitern in der linken Hand, und der Fingersatz der ♯ Tonleitern in der rechten Hand ist derselbe wie der Fingersatz der ♭ Tonleitern in der linken Hand.

Der 4te Finger der rechten Hand fallt auf das erste ♭ (B), und der 4te Finger der linken Hand fällt auf das erste ♯ (Fis).

Der 4te Finger der rechten Hand fällt auf das neue ♯ (Leit Ton), und der 4te Finger der linken Hand fällt auf das neue ♭ (den 4ten vom Tonleiter). *)

*) Die Tonleitern G, D, A und F sind Ausnahmen. Der Fingersatz für die linke Hand in diesen Tonleitern ist derselbe wie in C, mit dem 4ten Finger auf der 2ten Taste.

Die Fis und Ges Tonleitern benutzen gerade dieselben Tasten des Klaviers. Im Fis Tonleiter nimmt die rechte Hand die Regel für ♭ an, mit dem 4ten Finger auf Ais (B). Der Fingersatz der linken Hand im Ges Tonleiter ist derselbe wie für Fis, mit dem 4ten Finger auf Ges (Fis).

(B) HARMONISCHE MOLL-TONLEITERN.

Der Fingersatz der harmonischen Moll-Tonleitern ist derselbe wie der von den parallel 1) Dur-Tonleitern, (A moll wie A dur, u.s.w.,) mit Ausnahme von Fis und Cis moll in der rechten Hand, und B und Es moll in der linken Hand.

Diese Ausnahmen nehmen den Fingersatz von den relativen 2) Dur Tonleitern an; d.h.,

Fis moll wie A dur r. H. 4te Finger auf Gis.
Cis moll wie E dur r. H. 4te Finger auf Dis.
B moll wie Des dur l. H. 4te Finger auf Ges.
Es moll wie Ges dur l. H. 4te Finger auf Ges.

1) Parallel Tonleitern fangen mit derselben Taste an, (C dur und C moll, A dur und A moll, u.s.w.)

2) Relativ Tonleitern haben dieselben Vorzeichnungen, (C dur und A moll, Des dur und B moll, u.s.w.)

(C) MELODISCHE MOLL-TONLEITERN.

Der Fingersatz der melodischen Moll-Tonleitern ist derselbe wie der von den harmonischen Moll-Tonleitern, mit Ausnahme von Fis und Cis moll in der rechten Hand aufwärts, und Gis moll in der linken Hand abwärts.

Diese Ausnahmen nehmen den folgenden Fingersatz an:

Fis moll r.H. aufwärts 4te Finger auf Dis.
Cis moll r.H. aufwärts 4te Finger auf Ais.
Gis moll l. H. abwärts 4te Finger auf Fis.

RULES FOR FINGERING THE SCALES.

(A) MAJOR SCALES.

The fingering of the Major Scales for the right hand is as follows:-

R.H. *Ascending:-* 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
Descending:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

As the formation of the left hand is the reverse of that of the right, the fingering for the left hand is therefore exactly the reverse of that for the right; viz:-

L.H. *Ascending:-* 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
Descending:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

From the above models it will be seen that the fourth finger is used once in each octave, while the other fingers are each used twice. The principal difficulty lies, therefore, in remembering where the fourth finger comes. This once conquered, it is only necessary to watch the crossing of the fourth finger over the first (thumb) in the right hand descending, and in the left ascending.

In the scale of C, the 4th finger of the right hand comes on B (the 7th degree, or leading tone).

The 4th finger of the left hand comes on D (the second degree of the scale.)

The sharps are exactly the reverse of the flats, just as the hands are the reverse of each other. Therefore, as the right hand fingers the scales in flats, the left hand fingers those in sharps; and as the right hand fingers the scales in sharps, the left hand fingers those in flats.

*The 4th finger of the right hand comes on the first flat (B♭), and the 4th finger of the left hand comes on the first sharp (F♯) *)*

*The 4th finger of the right hand comes on the new sharp (leading tone), and the 4th finger of the left hand comes on the new flat (the fourth of the scale). *)*

**) The scales of G, D, A and F are exceptions. The fingering for the left hand in these keys is the same as C, with the 4th finger on the second degree of the scale.*

The Scales of F♯ and G♭ employ identically the same keys of the pianoforte. In the scale of F♯, the right hand is fingered according to the rule for flats, with the 4th finger on A♯ (B♭.) The left hand fingering for the scale of G♭ is the same as for the scale of F♯, with the 4th finger on G♭ (F♯).

(B) HARMONIC MINOR SCALES.

The fingering of the Harmonic Minor Scales is the same as that of their parallel 1) *Major Scales (A minor like A major, etc.) with the exception of F♯ minor and C♯ minor in the right hand, and B♭ minor and E♭ minor in the left hand.*

These exceptions are fingered like their relative 2) *Major Scales as follows:-*

F♯ Minor like A Major, R.H. 4th finger on G♯.
C♯ Minor like E Major, R.H. 4th finger on D♯.
B♭ Minor like D♭ Major, L.H. 4th finger on G♭.
E♭ Minor like G♭ Major, L.H. 4th finger on G♭.

1) Parallel Scales start with same key note (C major and C minor, A major and A minor, etc.).

2) Relative Scales have same signature, (C major and A minor, D♭ major and B♭ Minor, etc.).

(C) MELODIC MINOR SCALES.

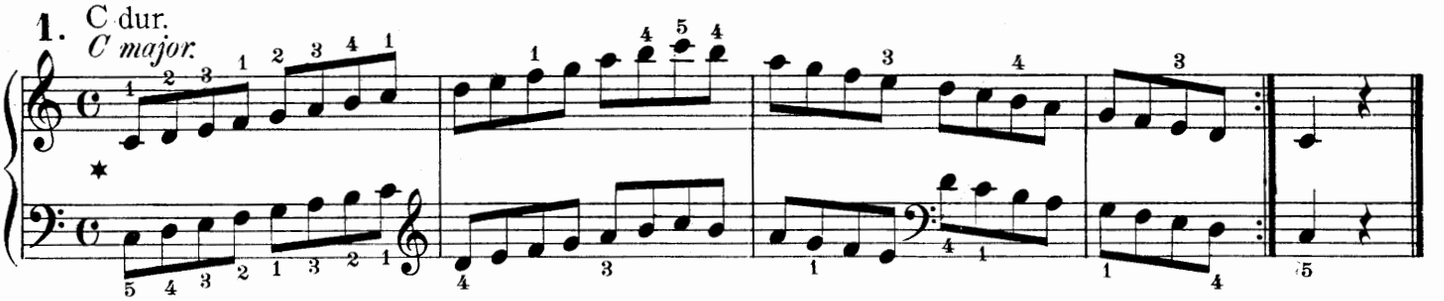
The fingering of the Melodic Minor Scales is the same as that of the Harmonic Minor Scales, with the exception of F♯ minor and C♯ minor in the right hand ascending, and G♯ minor in the left hand descending.

These exceptions are fingered as follows:

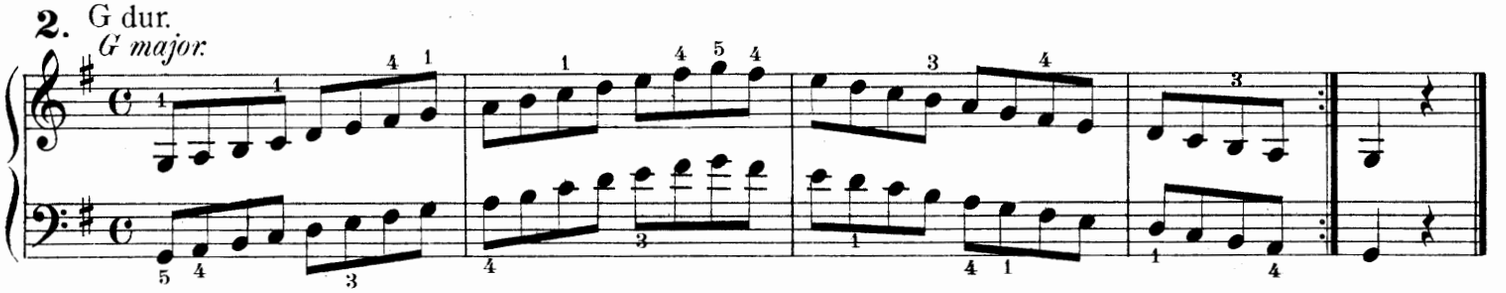
F♯ Minor, R. H. ascending, 4th finger on D♯.
C♯ Minor, R. H. ascending, 4th finger on A♯.
G♯ Minor, L. H. descending, 4th finger on F♯.

A. DUR TONLEITERN. | A. MAJOR SCALES.

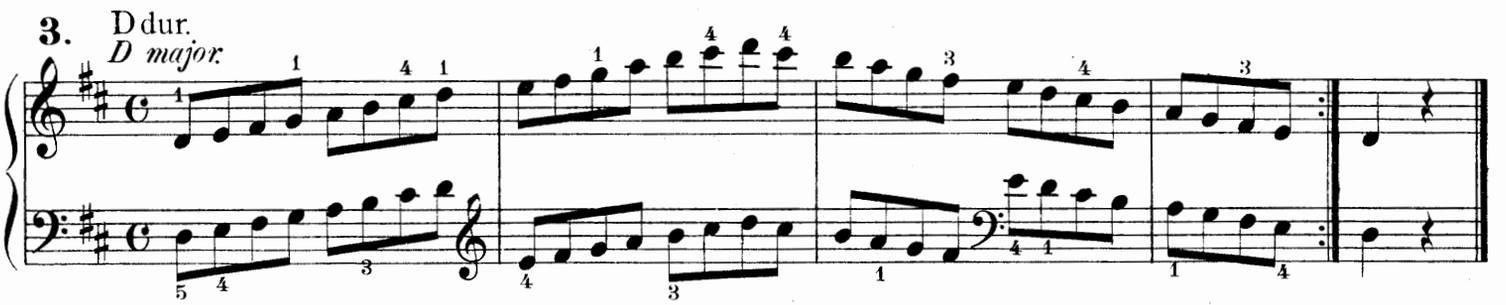
1. C dur.
C major.



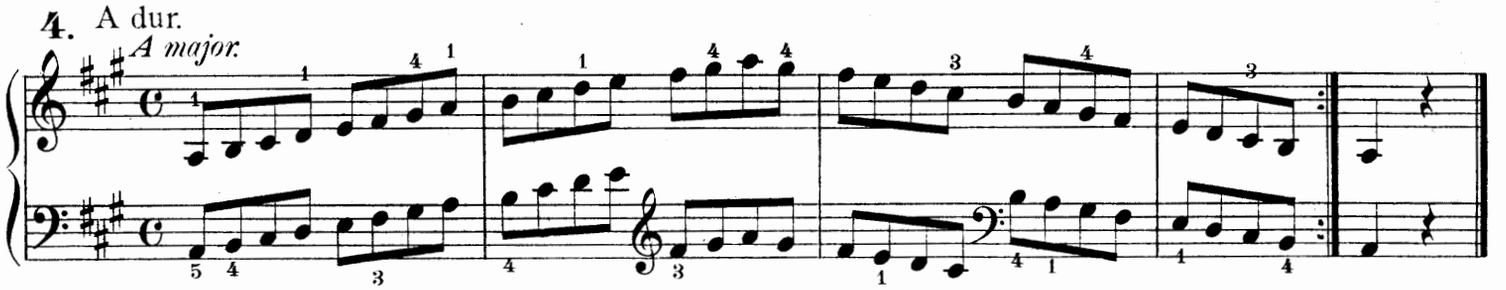
2. G dur.
G major.



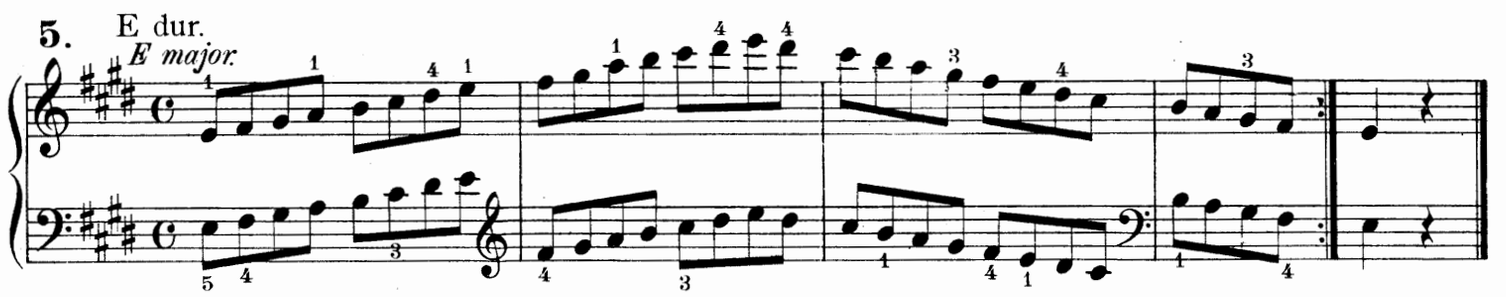
3. D dur.
D major.



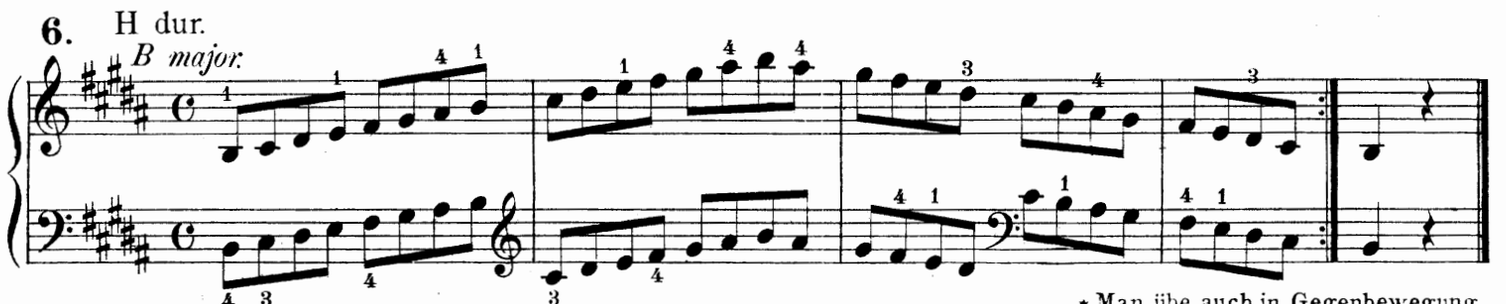
4. A dur.
A major.



5. E dur.
E major.

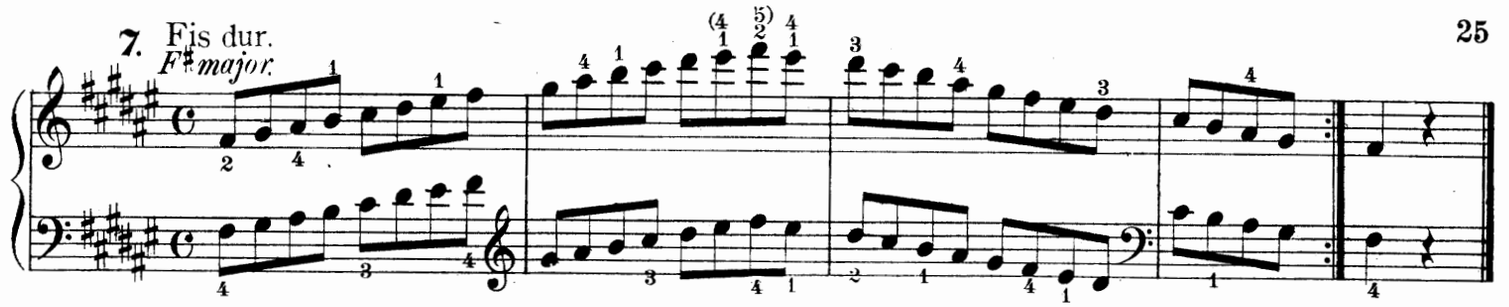


6. H dur.
B major.

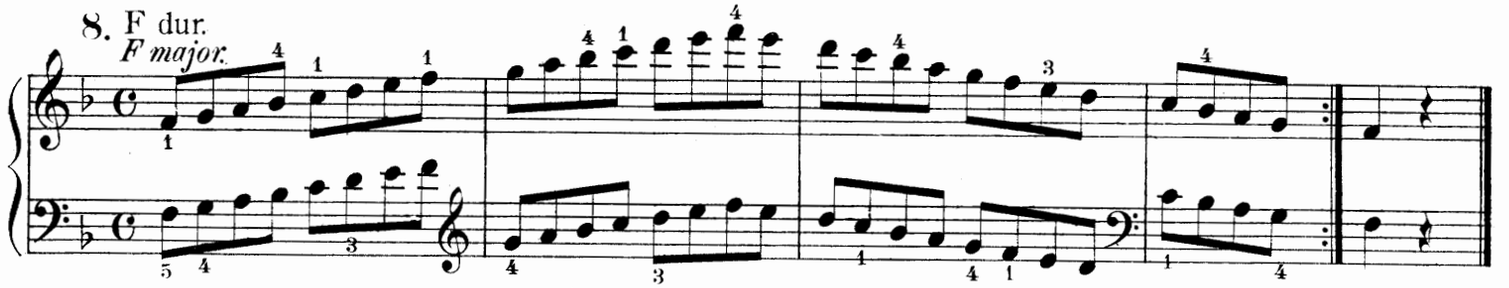


* Man übe auch in Gegenbewegung.
* *Practice also in Contrary Motion.*

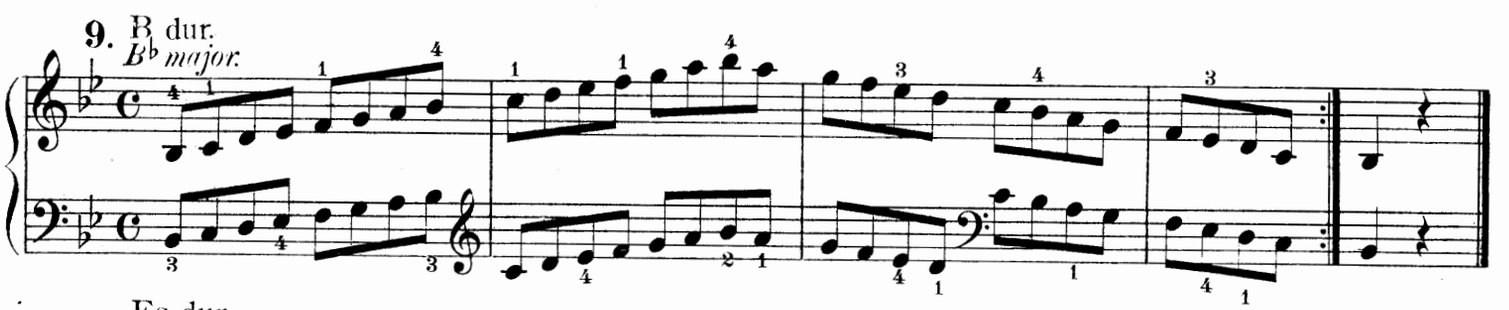
7. Fis dur.
F♯ major.



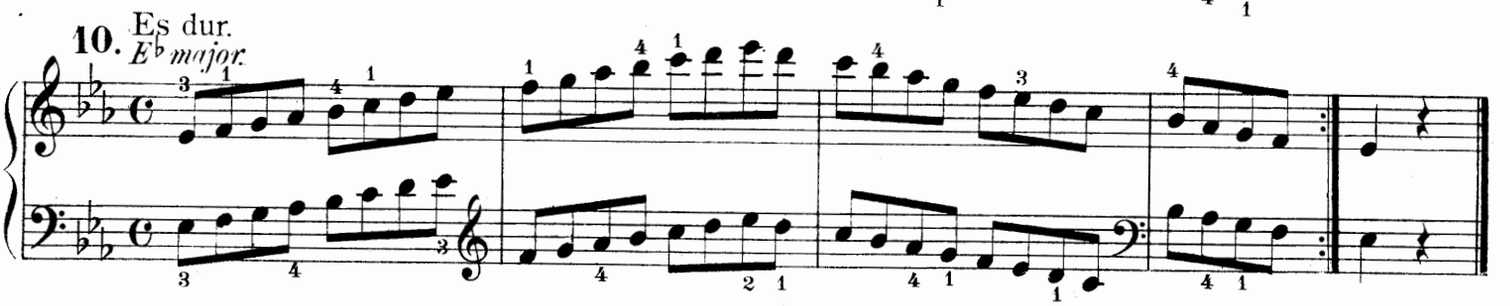
8. F dur.
F major.



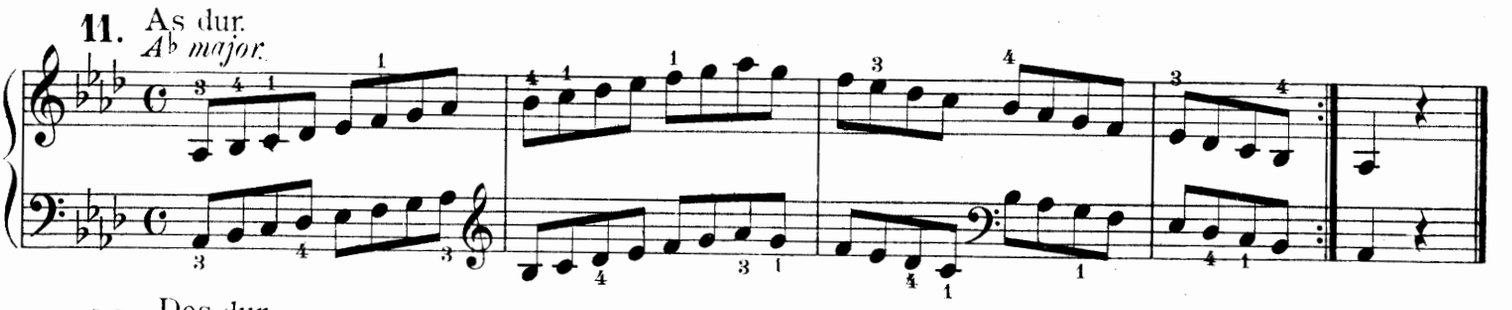
9. B dur.
B♭ major.



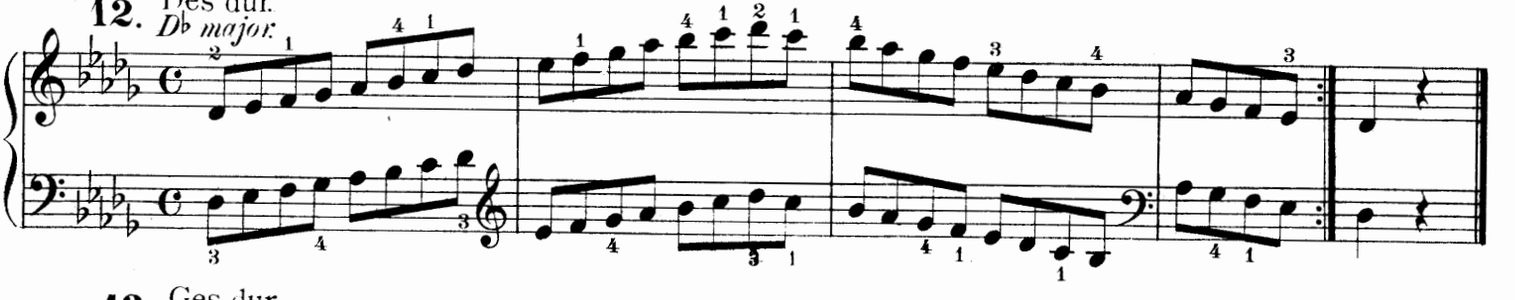
10. Es dur.
E♭ major.



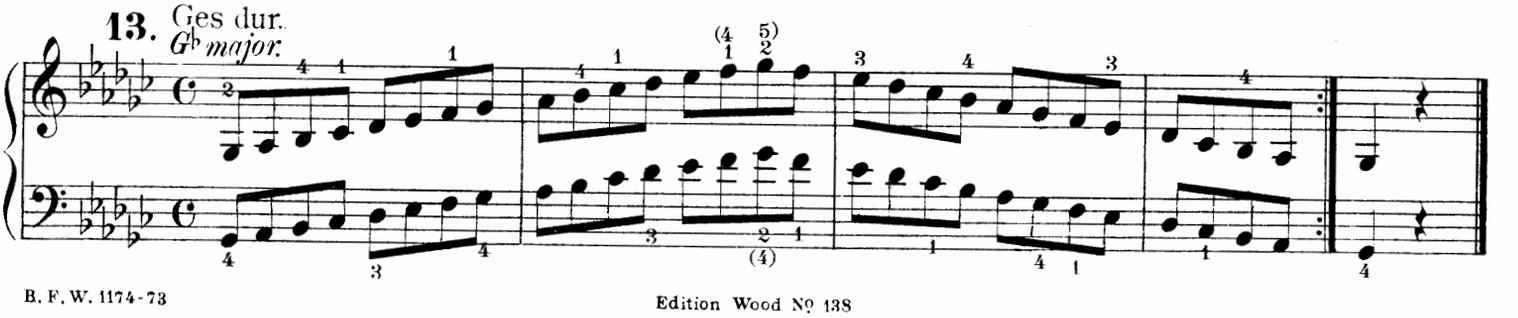
11. As dur.
A♭ major.



12. Des dur.
D♭ major.



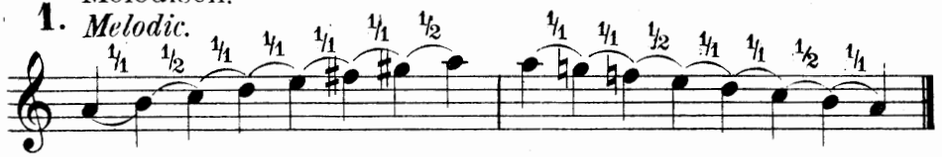
13. Ges dur.
G♭ major.



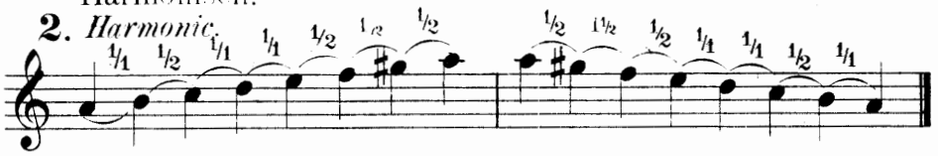
B. MOLL TONLEITERN.

B. MINOR SCALES.

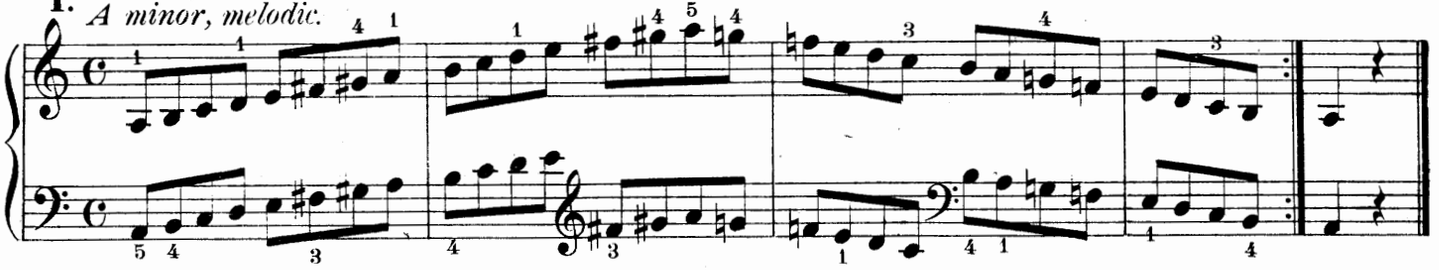
Melodisch.
1. *Melodic.*



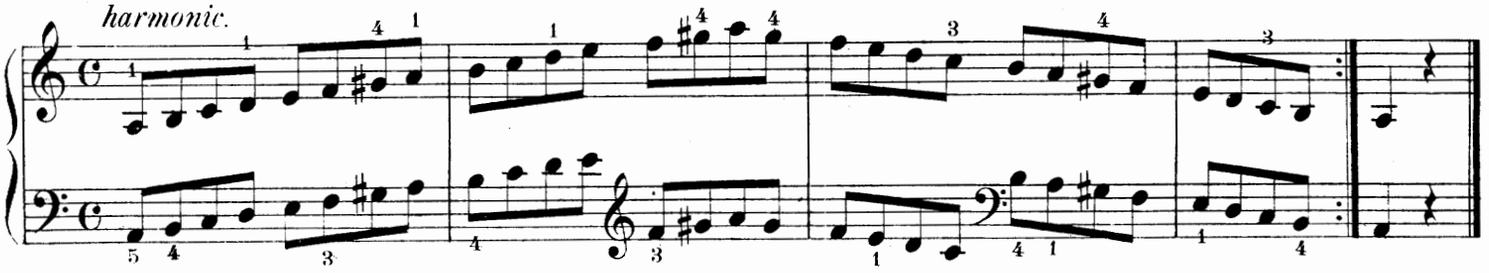
Harmonisch.
2. *Harmonic.*



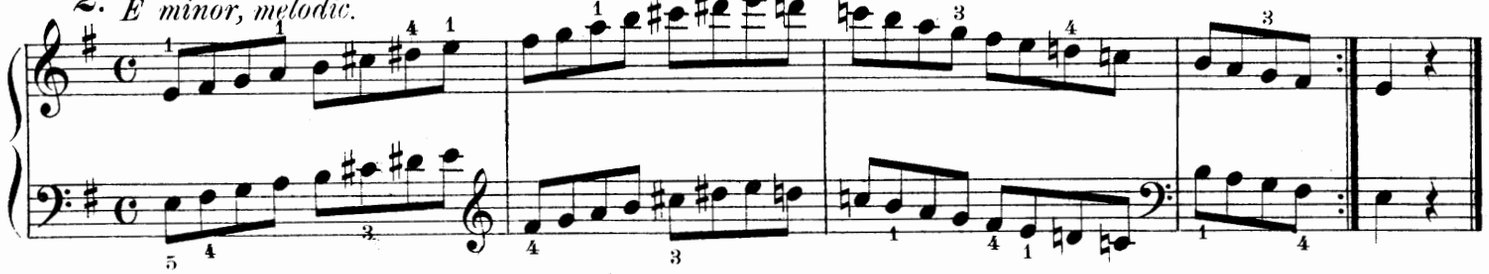
1. A moll, melodisch.
A minor, melodic.



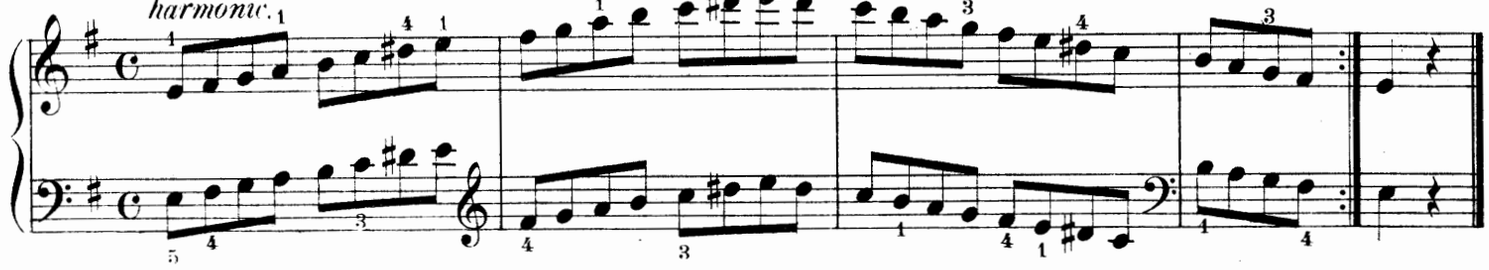
harmonisch.
harmonic.



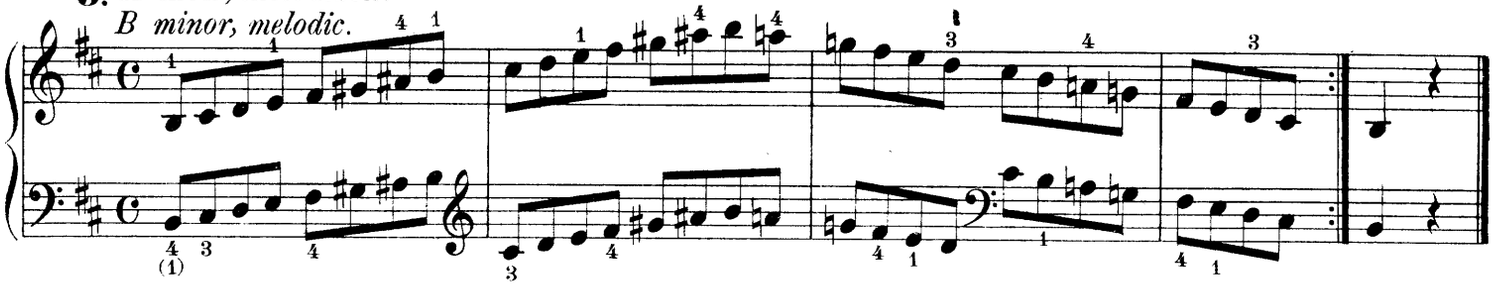
2. E moll, melodisch.
E minor, melodic.



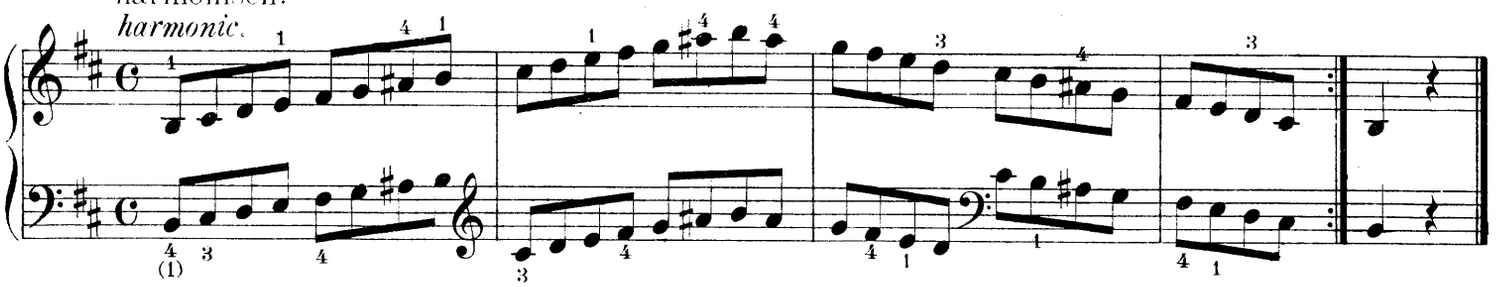
harmonisch.
harmonic.



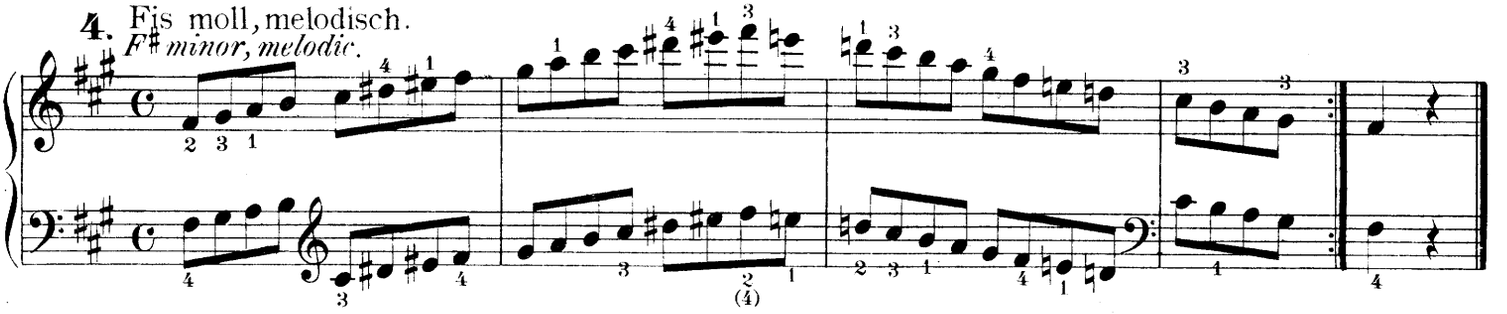
3. H moll, melodisch.
B minor, melodic.



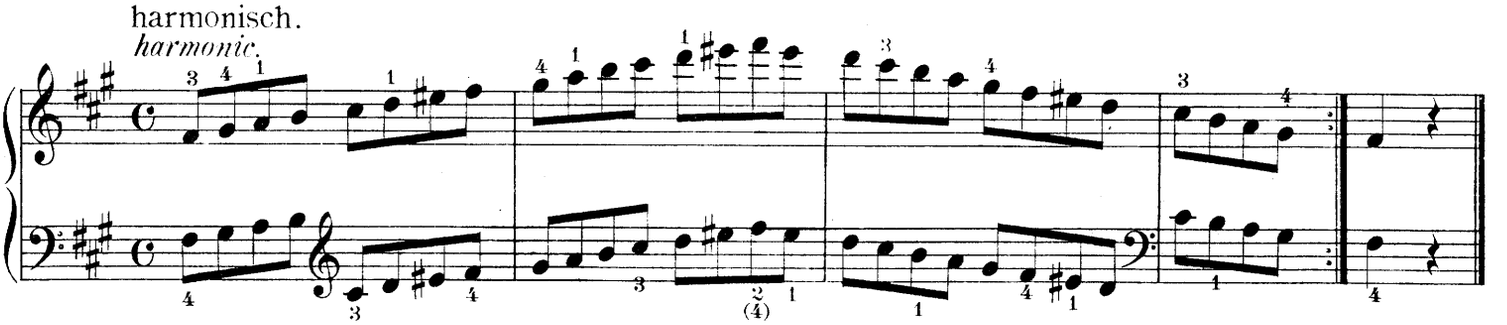
harmonisch.
harmonic.



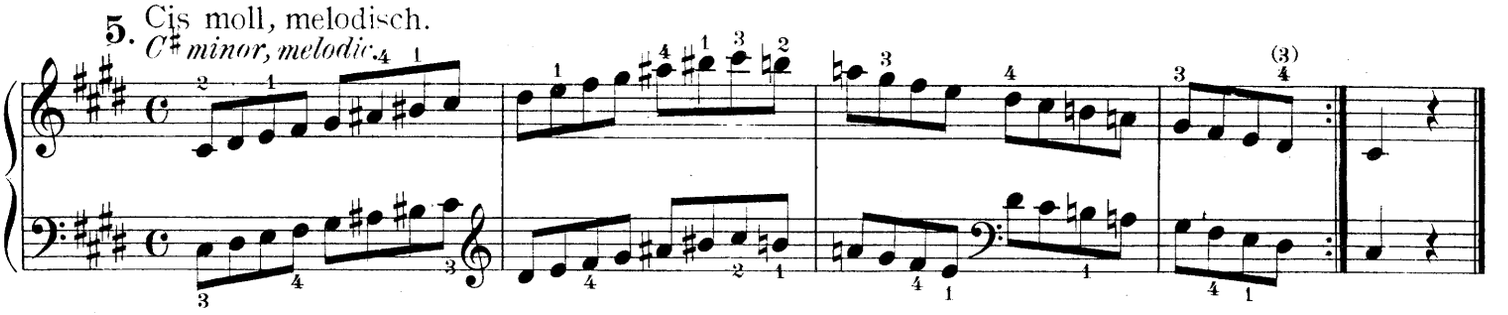
4. Fis moll, melodisch.
F♯ minor, melodic.



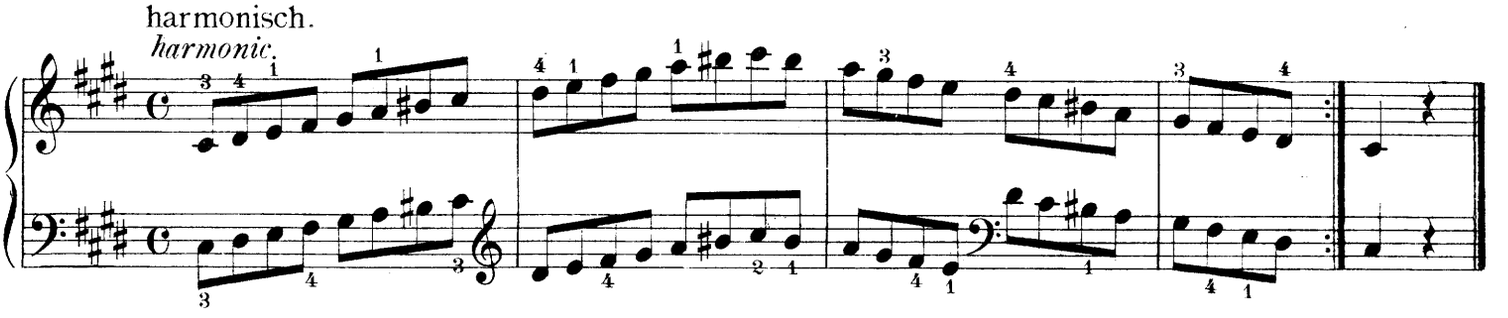
harmonisch.
harmonic.



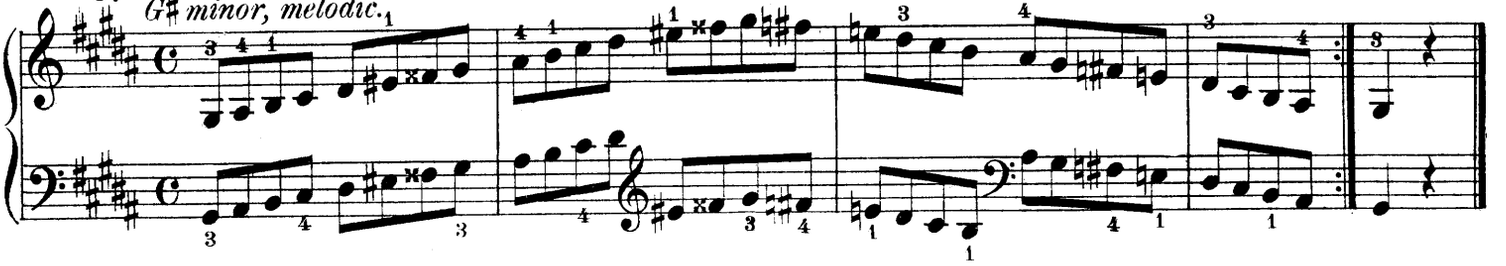
5. Cis moll, melodisch.
C♯ minor, melodic.



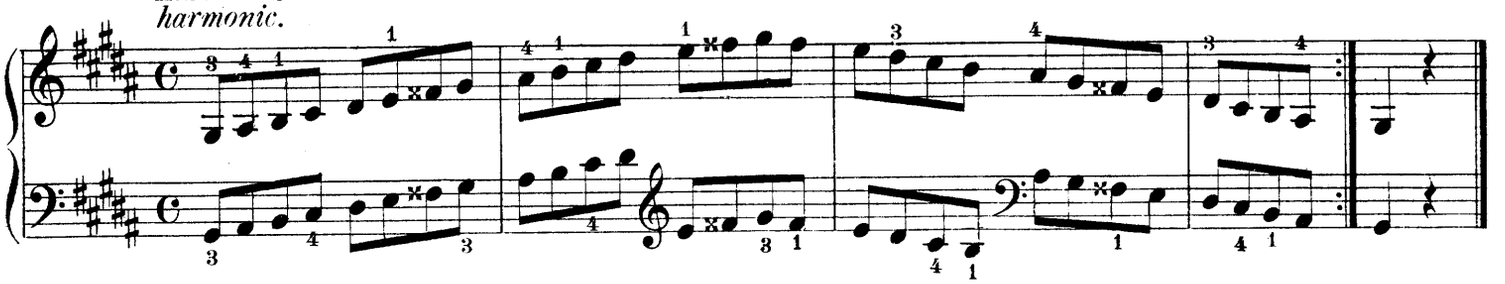
harmonisch.
harmonic.



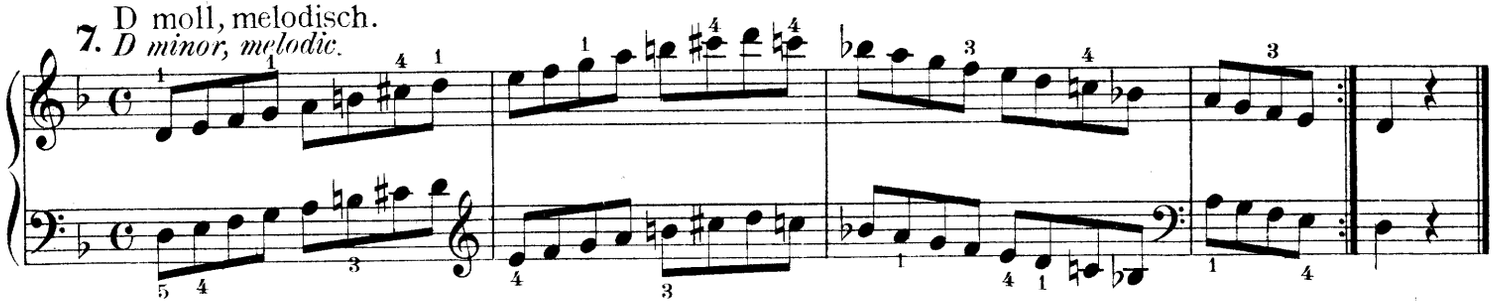
6. Gis moll, melodisch.
G♯ minor, melodic.



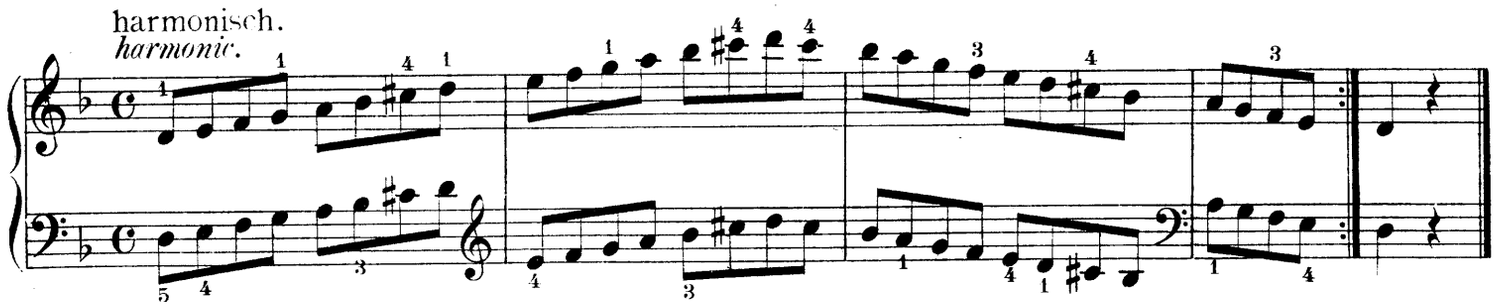
harmonisch.
harmonic.



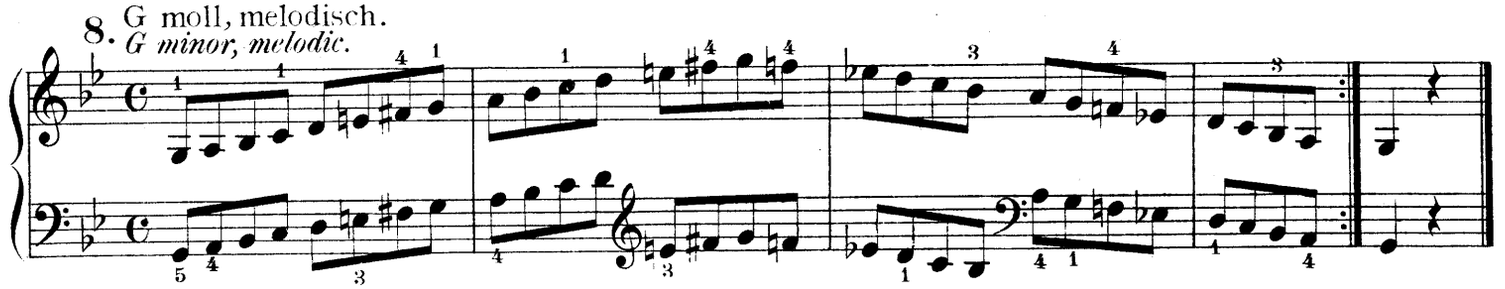
7. D moll, melodisch.
D minor, melodic.



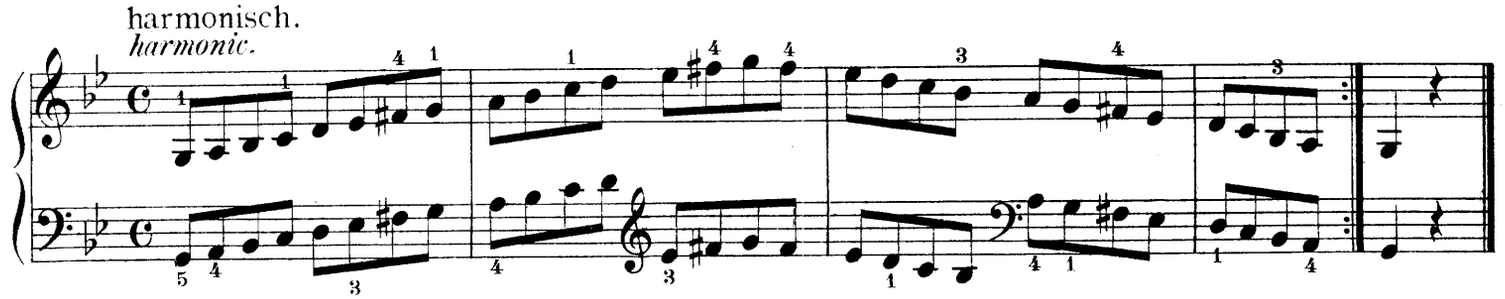
harmonisch.
harmonic.



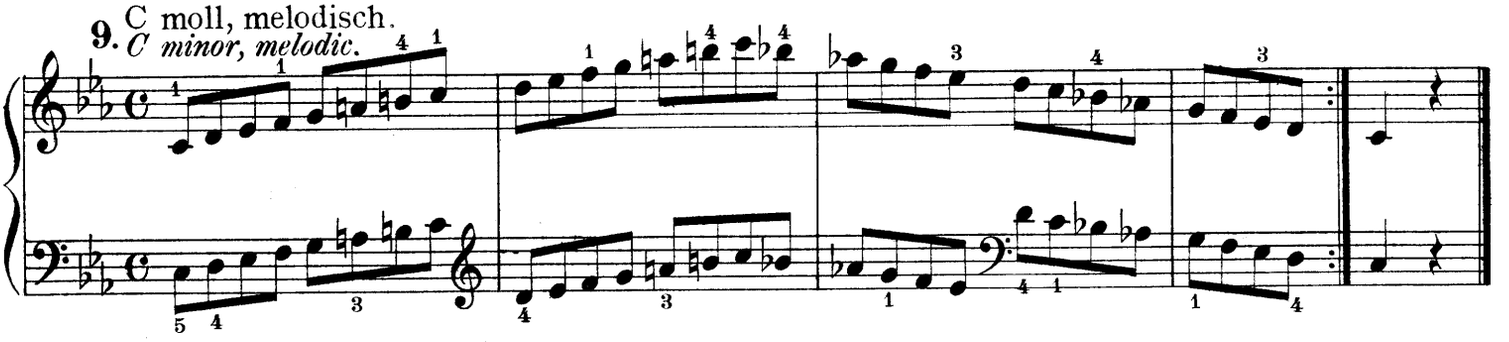
8. G moll, melodisch.
G minor, melodic.



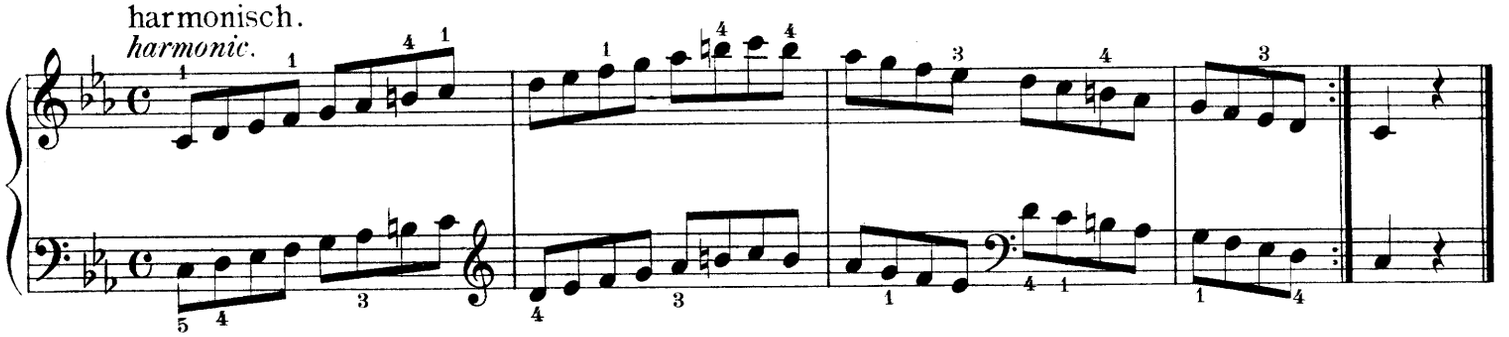
harmonisch.
harmonic.



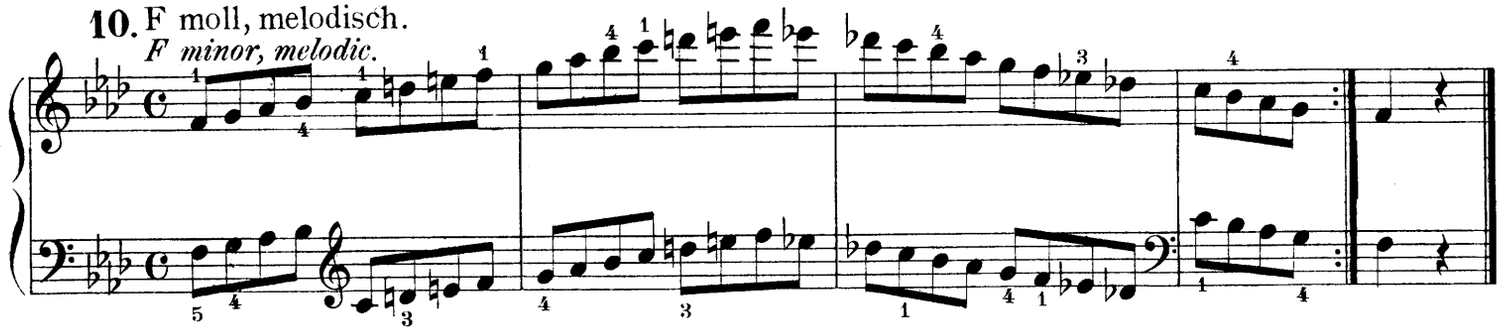
9. C moll, melodisch.
C minor, melodic.



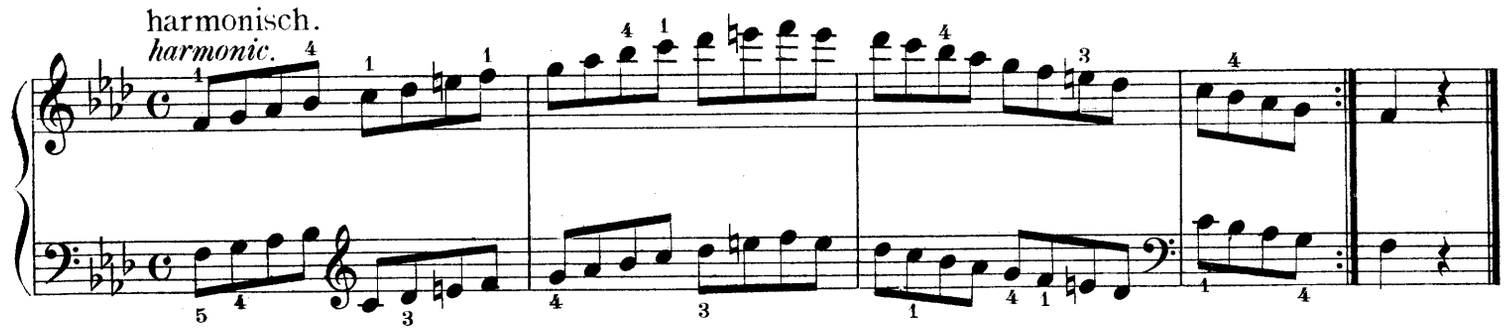
harmonisch.
harmonic.



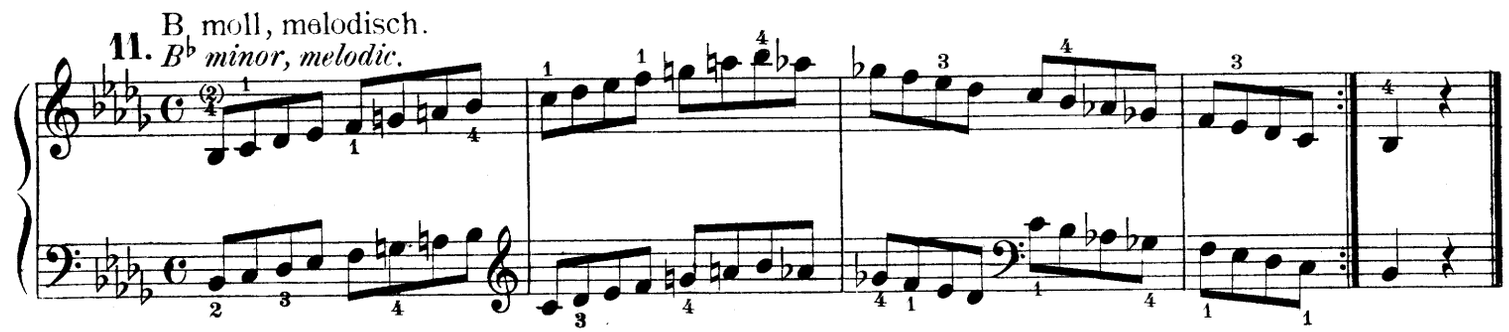
10. F moll, melodisch.
F minor, melodic.



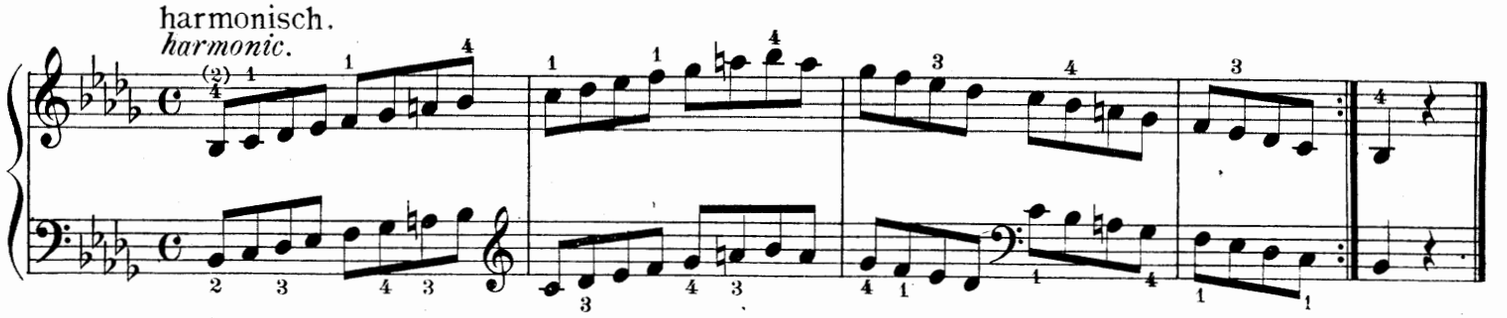
harmonisch.
harmonic.



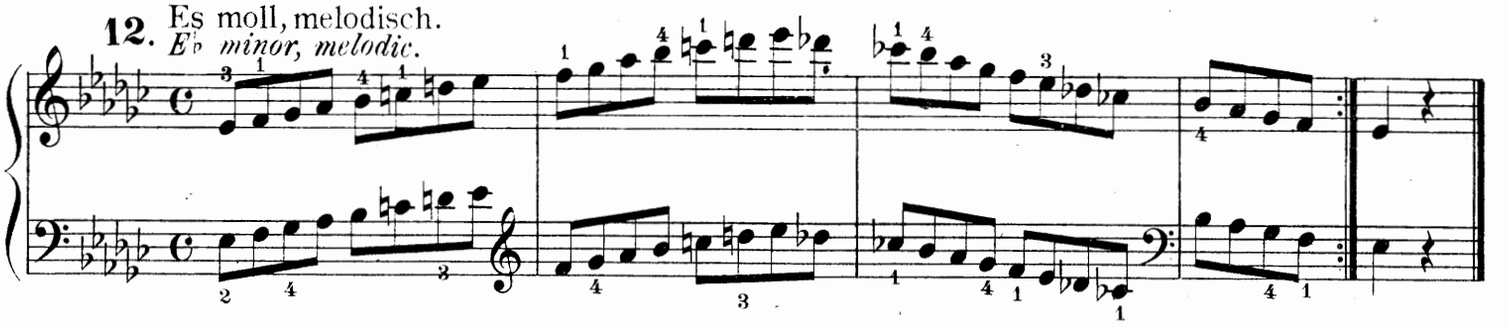
11. B♭ moll, melodisch.
B♭ minor, melodic.



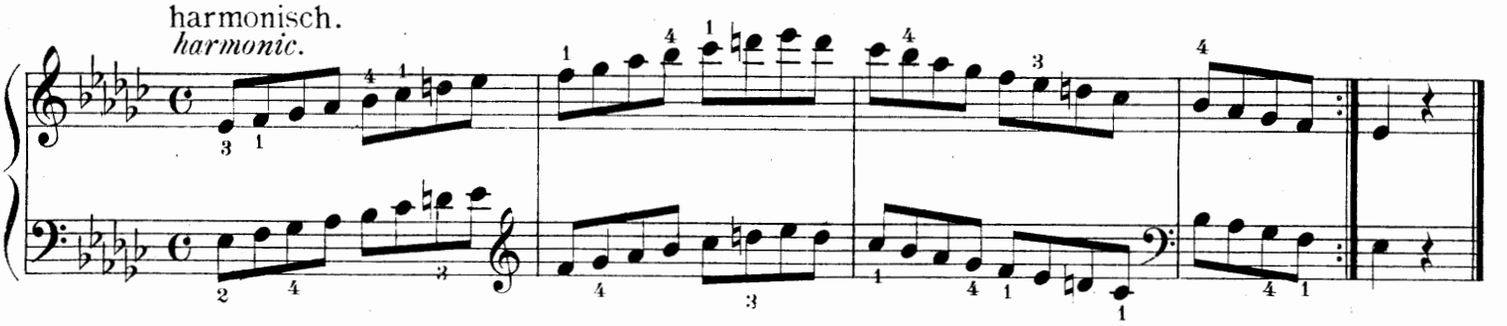
harmonisch.
harmonic.



12. Es moll, melodisch.
E♭ minor, melodic.



harmonisch.
harmonic.



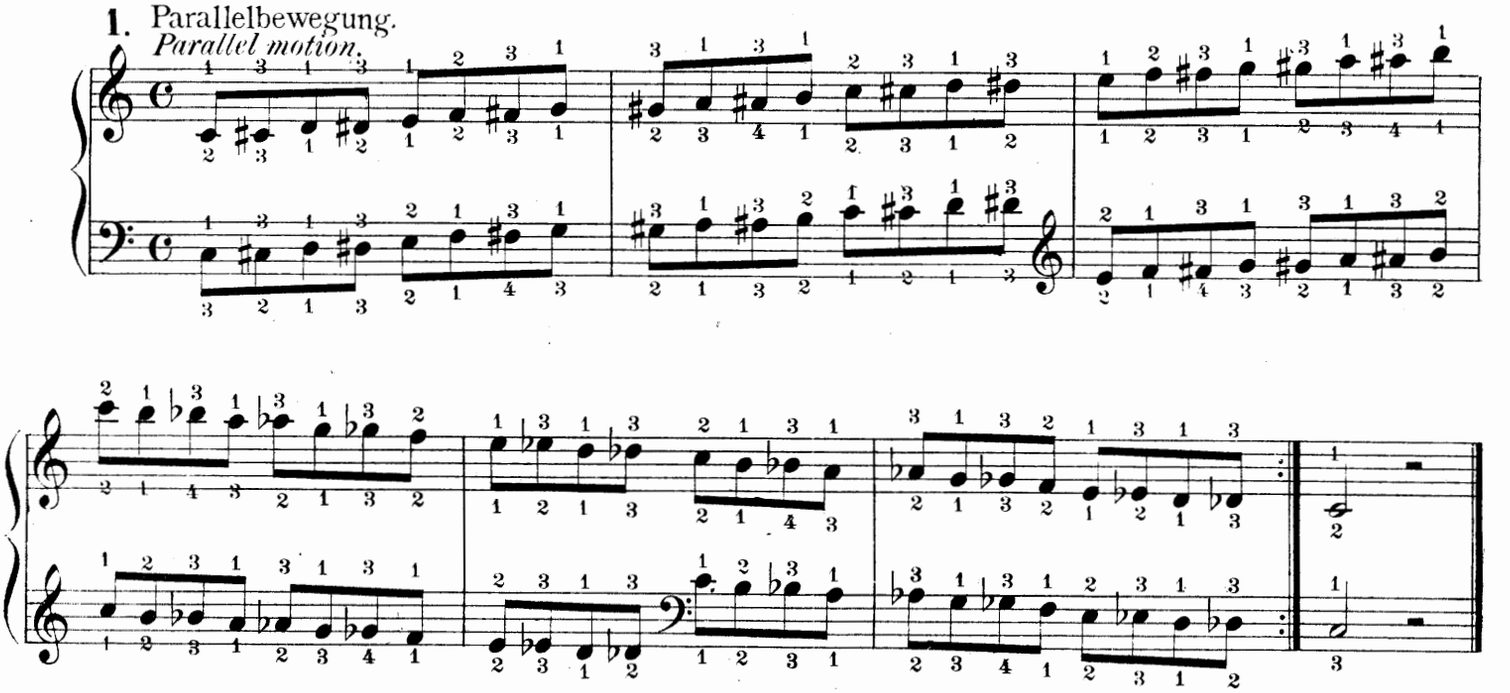
C. Chromatische Tonleiter.

Der obere Fingersatz, auch der französische genannt, ist der gebräuchlichste, der untere, der englische genannt, eignet sich sehr gut für geläufig zu spielende Passagen.

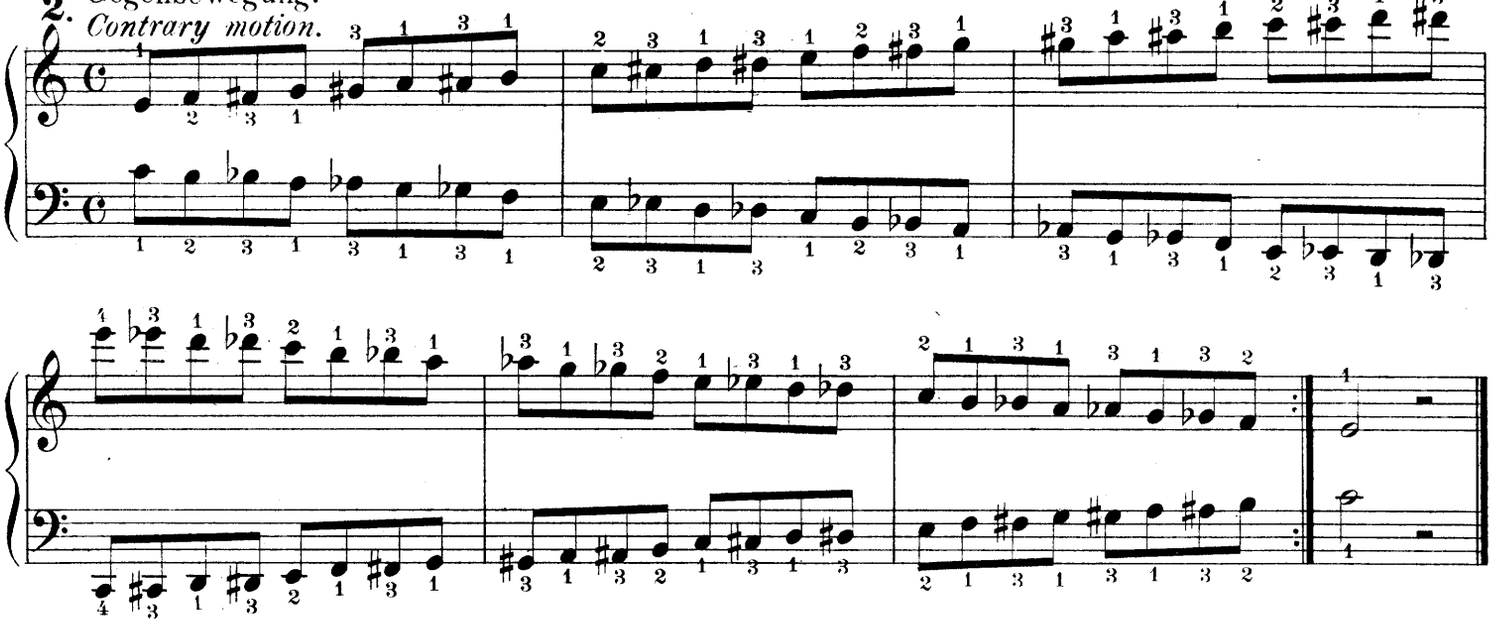
C. Chromatic Scale.

The upper, also called the French fingering, is that most largely in use. The lower, called the English fingering, is of great use in rapid passages.

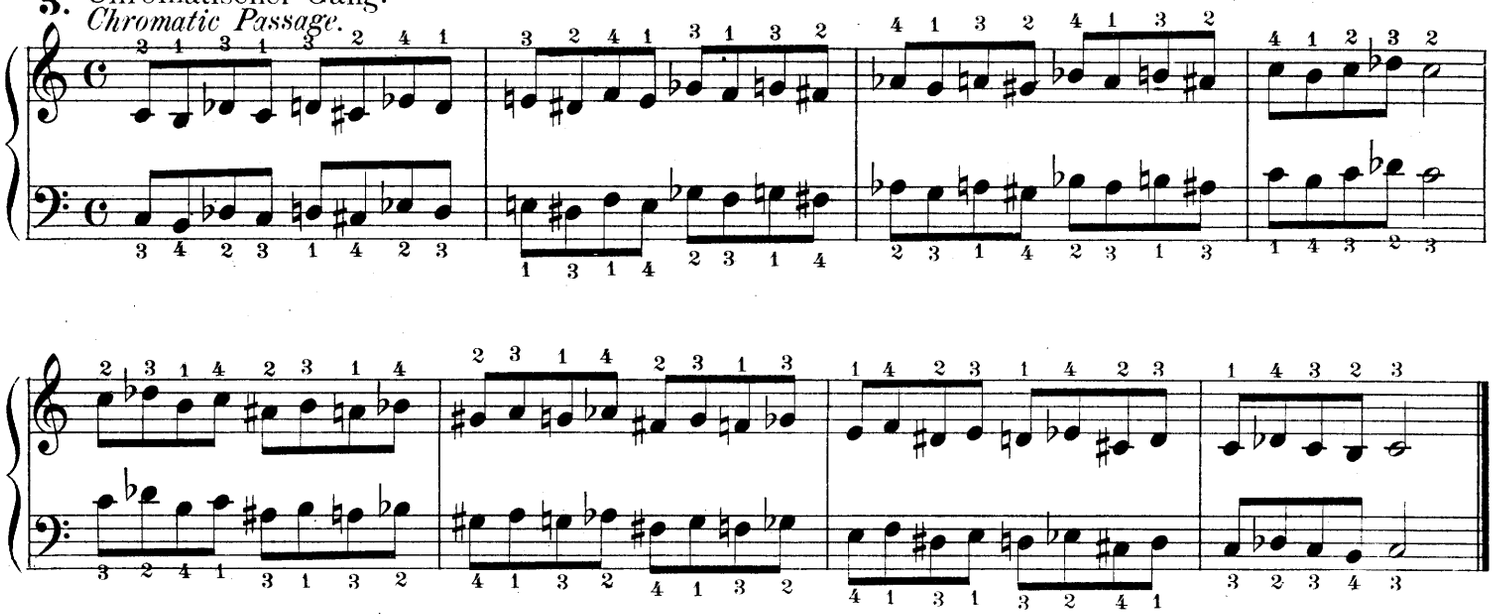
1. Parallelbewegung.
Parallel motion.



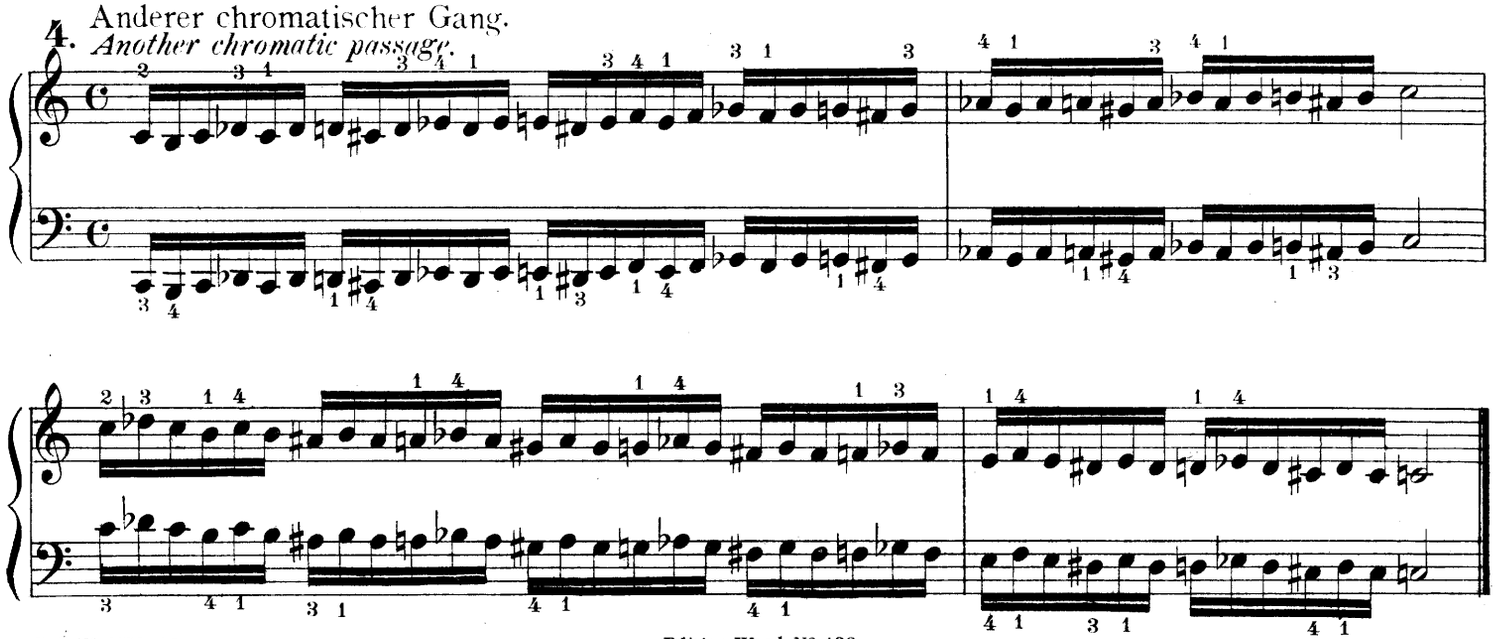
2. Gegenbewegung.
Contrary motion.



3. Chromatischer Gang.
Chromatic Passage.



4. Anderer chromatischer Gang.
Another chromatic passage.



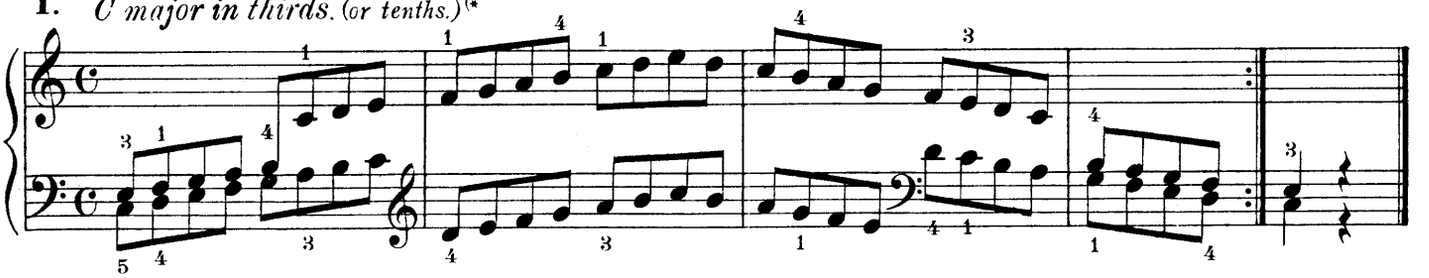
484312

D. TONLEITERN in TERZEN, DEZIMEN und SEXTEN.

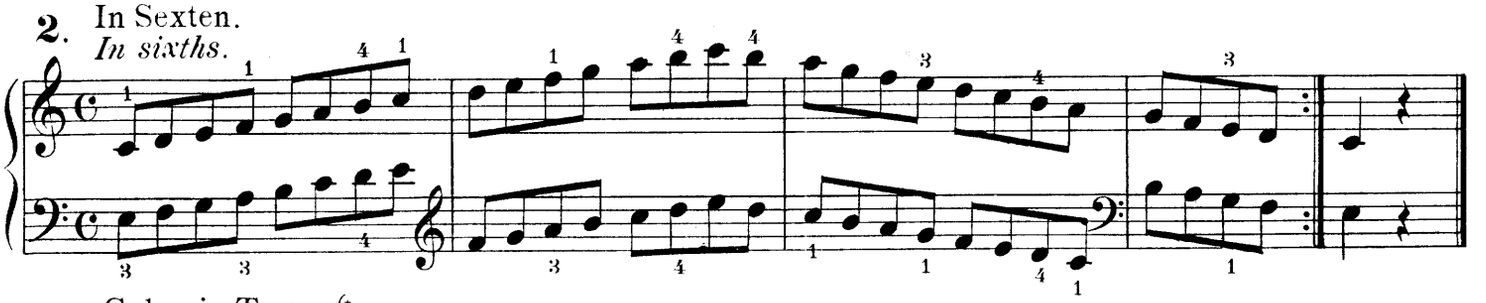
D. SCALES in THIRDS, TENTHS and SIXTHS.

DUR TONLEITERN.
MAJOR SCALES.

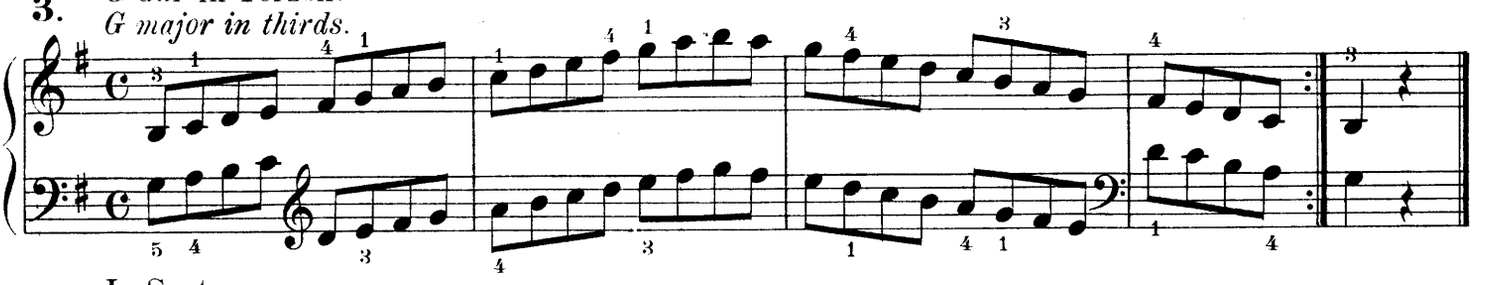
1. C dur in Terzen. (oder Dezimen.)*
1. *C major in thirds. (or tenths.)**



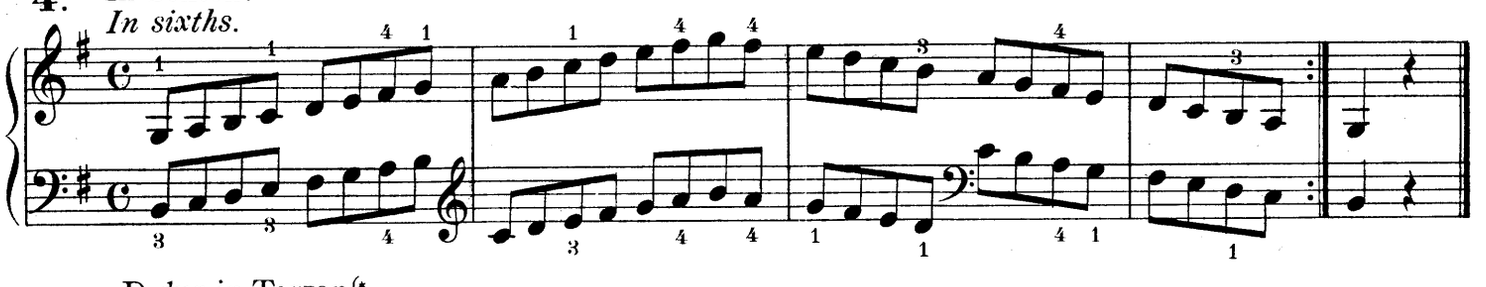
2. In Sexten.
2. *In sixths.*



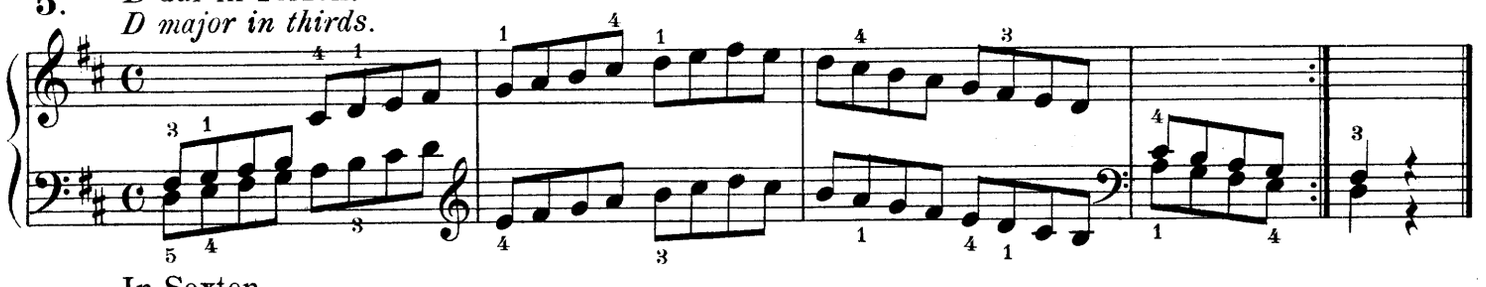
3. G dur in Terzen.*
3. *G major in thirds.*



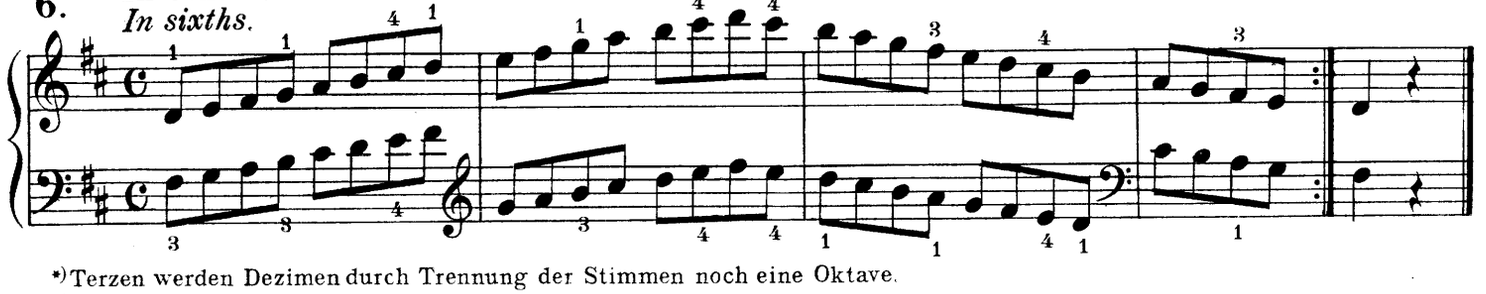
4. In Sexten.
4. *In sixths.*



5. D dur in Terzen.*
5. *D major in thirds.*

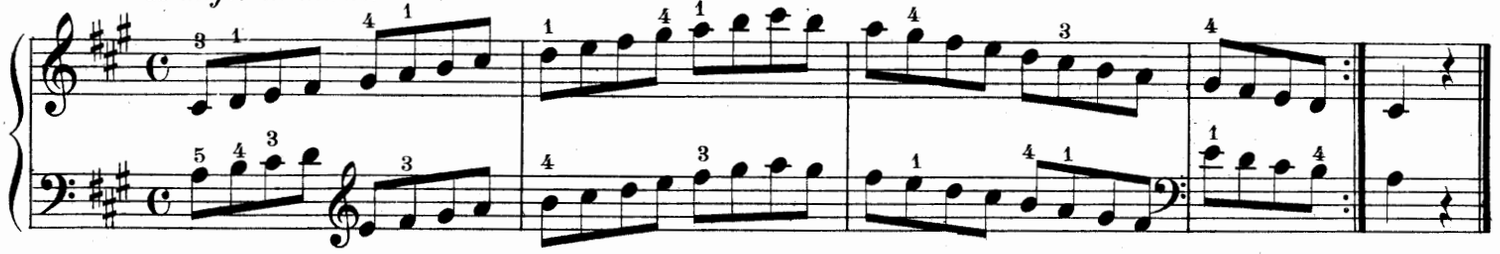


6. In Sexten.
6. *In sixths.*

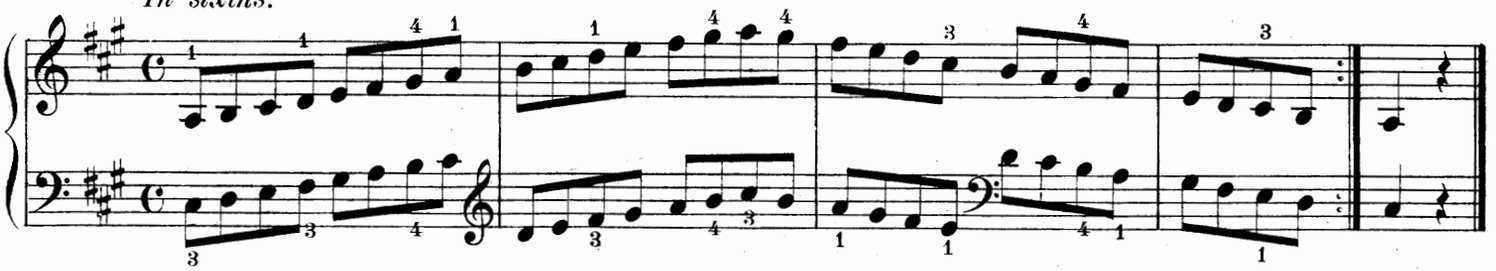


*) Terzen werden Dezimen durch Trennung der Stimmen noch eine Oktave.
*) *Thirds become tenths by separating the parts another octave.*

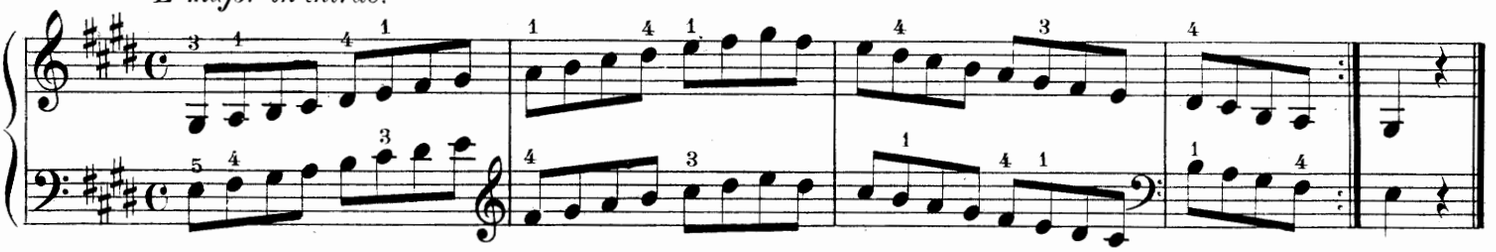
7. A dur in Terzen.
A major in thirds.



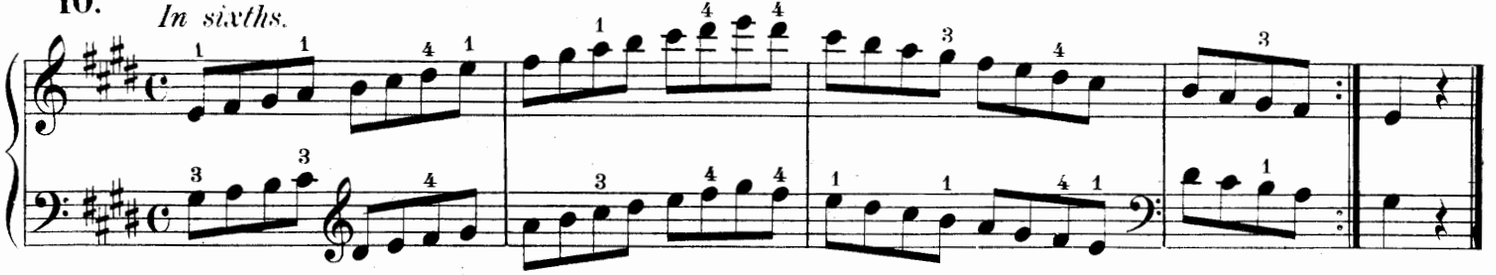
8. In Sexten.
In sixths.



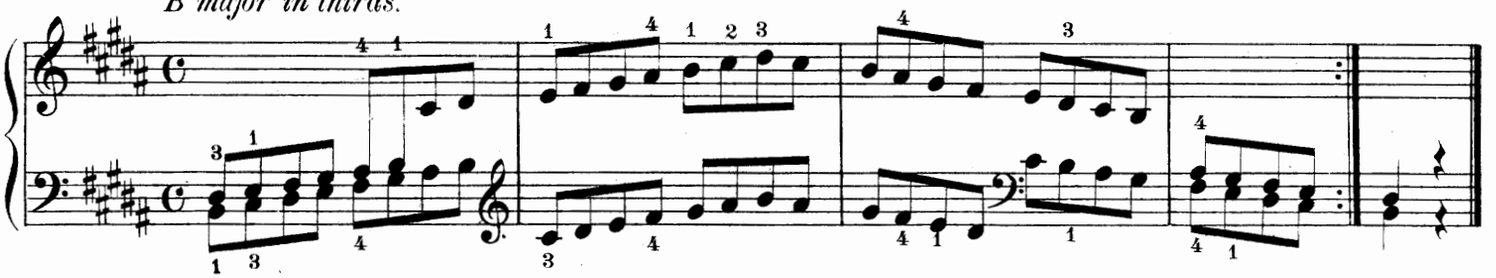
9. E dur in Terzen.
E major in thirds.



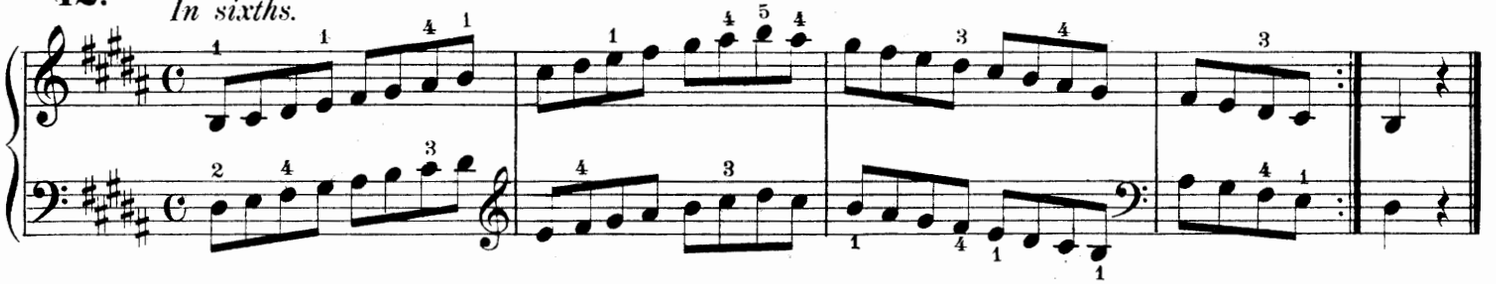
10. In Sexten.
In sixths.



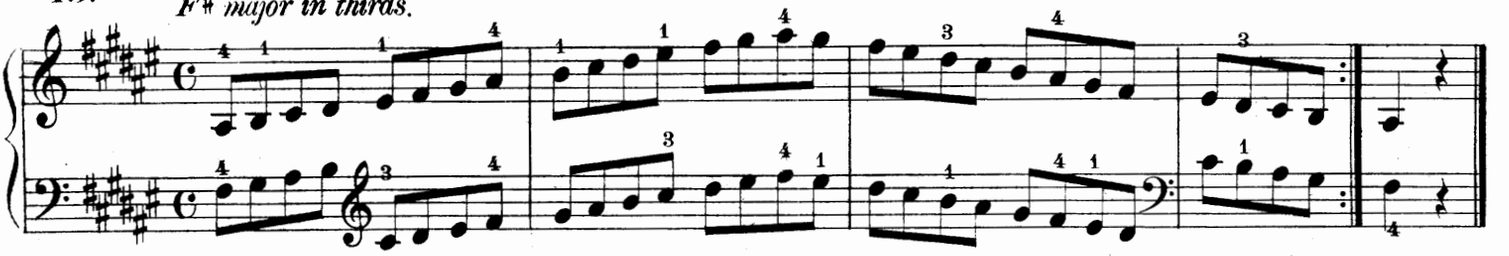
11. H dur in Terzen.
B major in thirds.



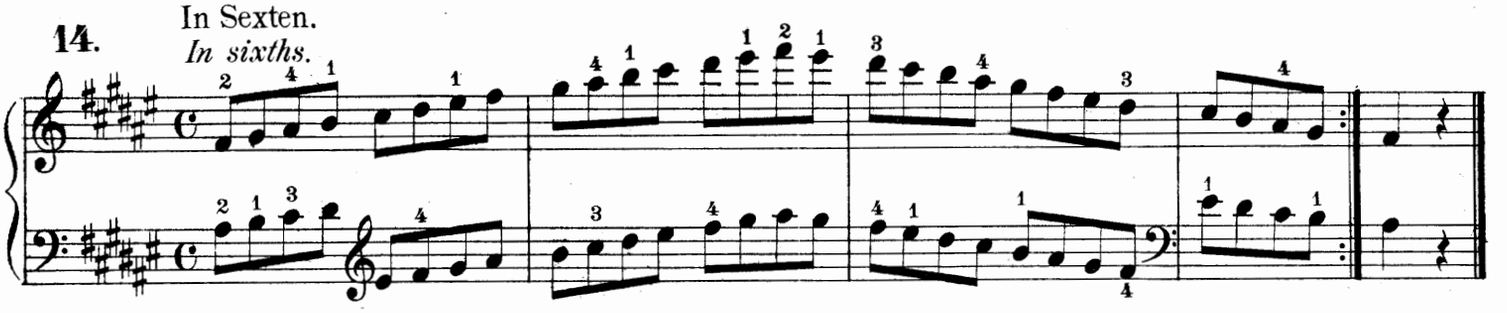
12. In Sexten.
In sixths.



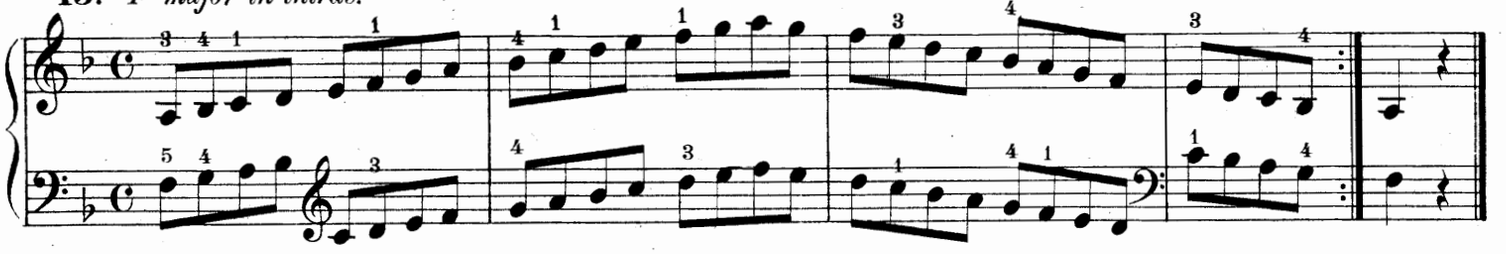
13. Fis dur in Terzen.
F♯ major in thirds.



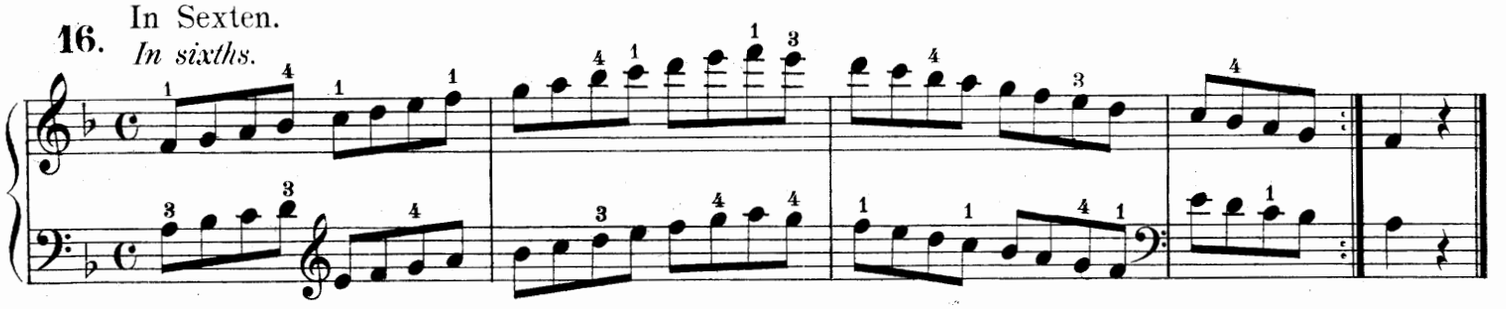
14. In Sexten.
In sixths.



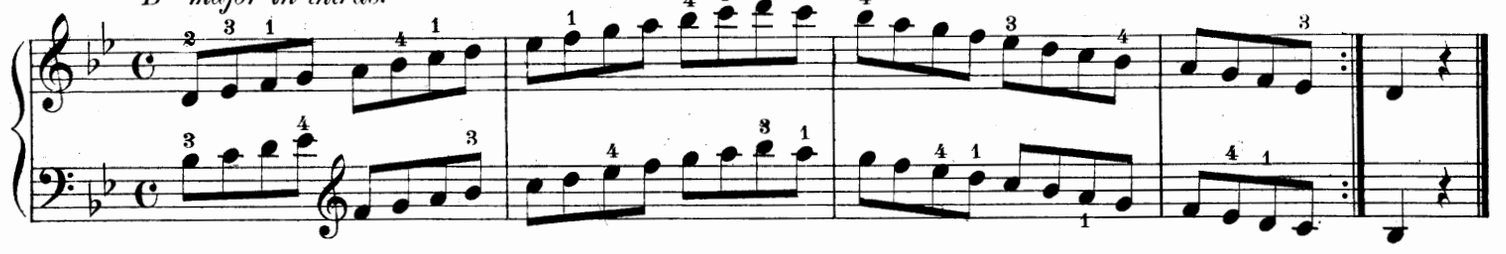
F dur in Terzen.
15. *F major in thirds.*



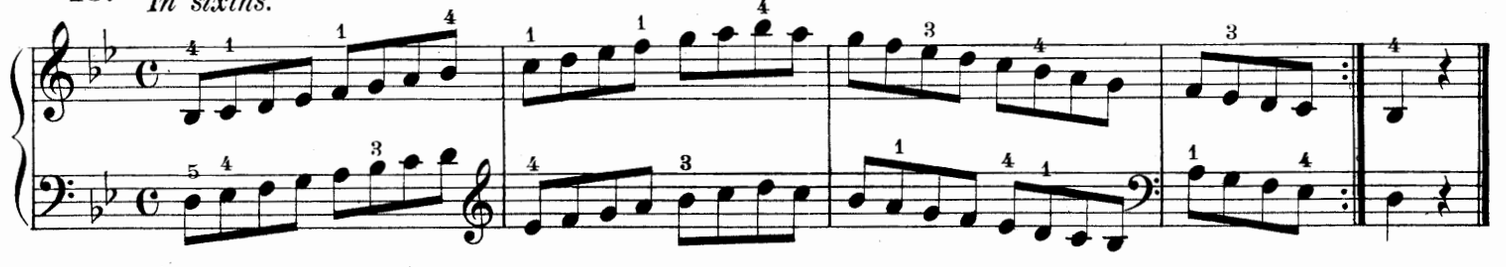
16. In Sexten.
In sixths.



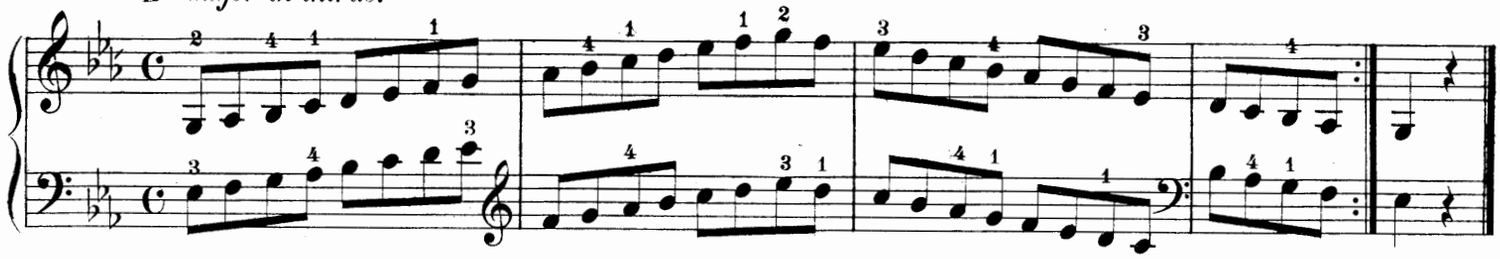
17. B dur in Terzen.
B♭ major in thirds.



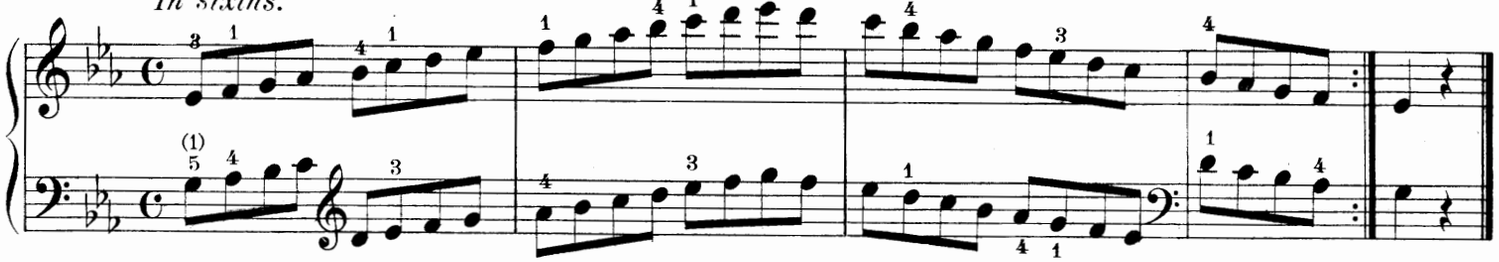
18. In Sexten.
In sixths.



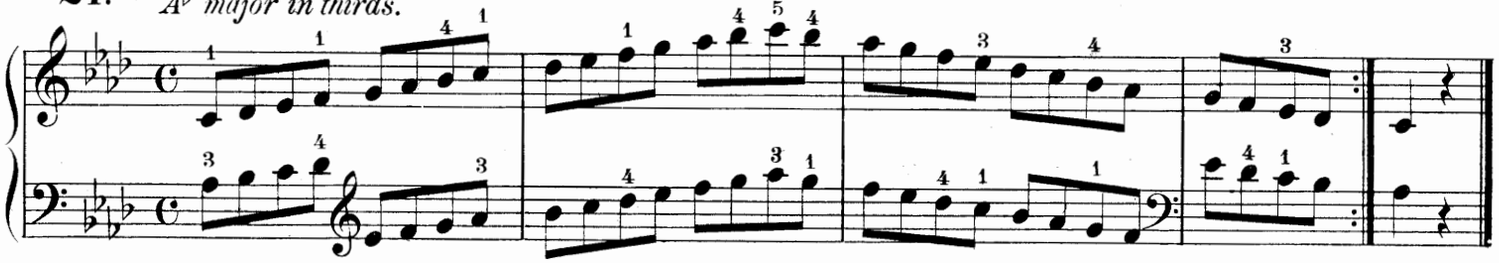
19. Es dur in Terzen.
E♭ major in thirds.



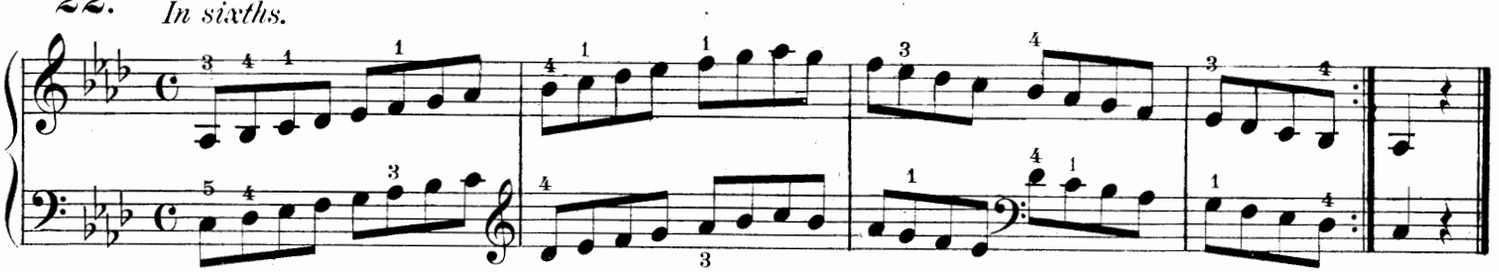
20. In Sexten.
In sixths.



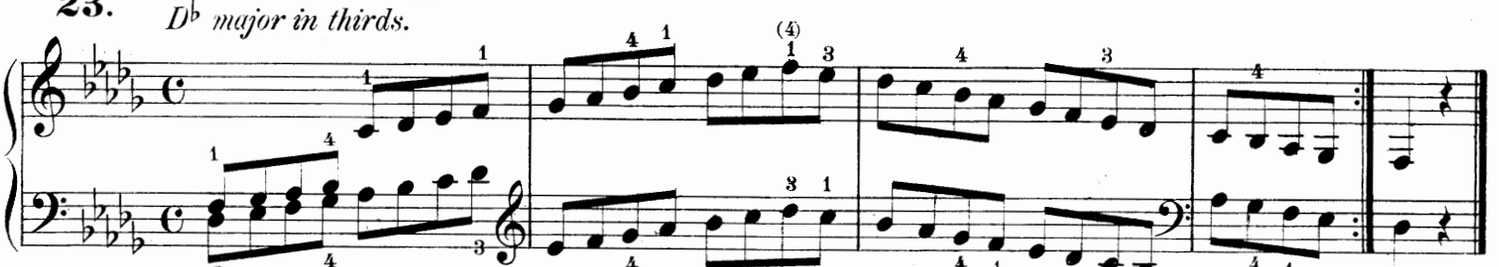
21. As dur in Terzen.
A♭ major in thirds.



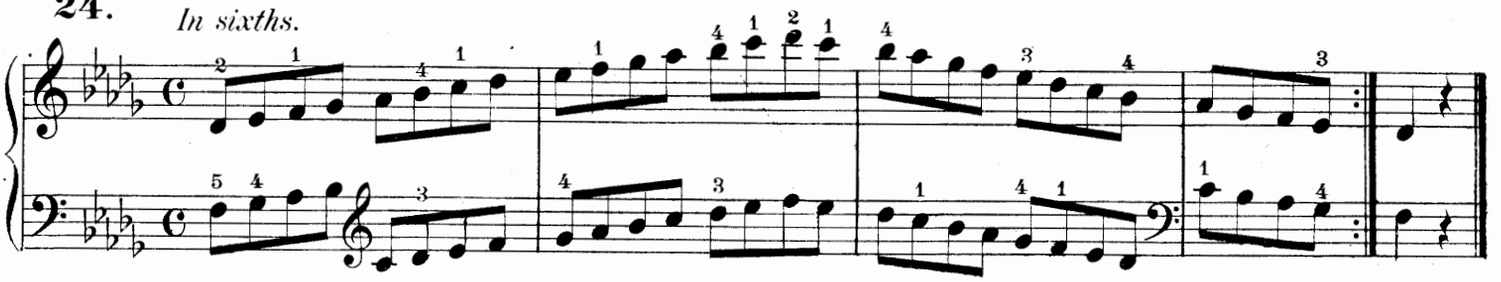
22. In Sexten.
In sixths.



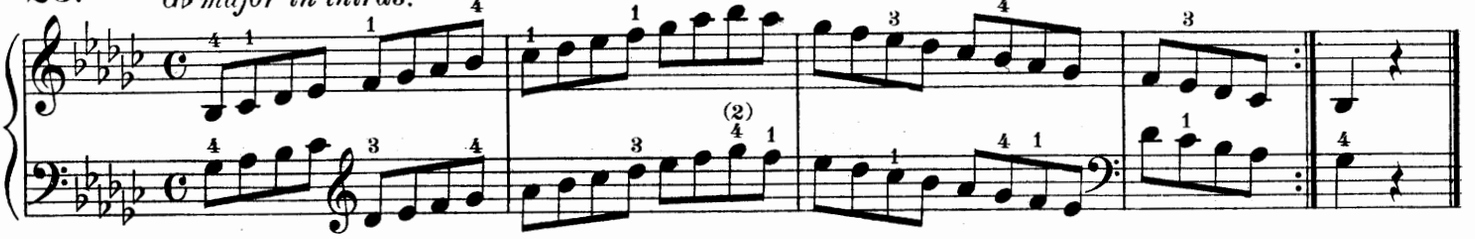
23. Des dur in Terzen.
D♭ major in thirds.



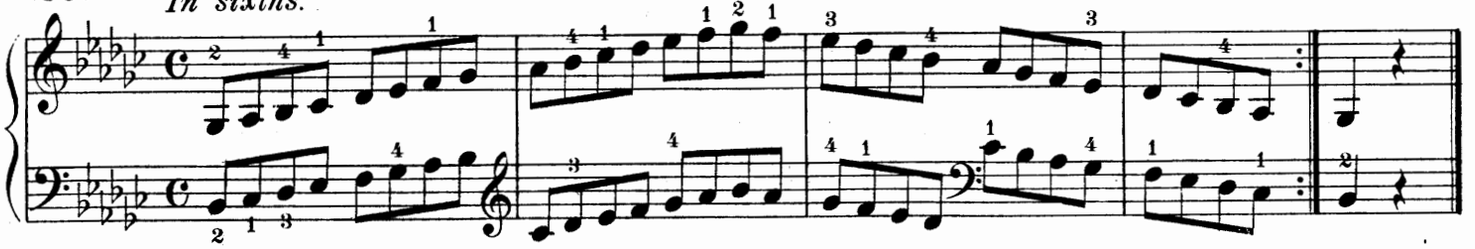
24. In Sexten.
In sixths.



25. Ges dur in Terzen.
Gb major in thirds.

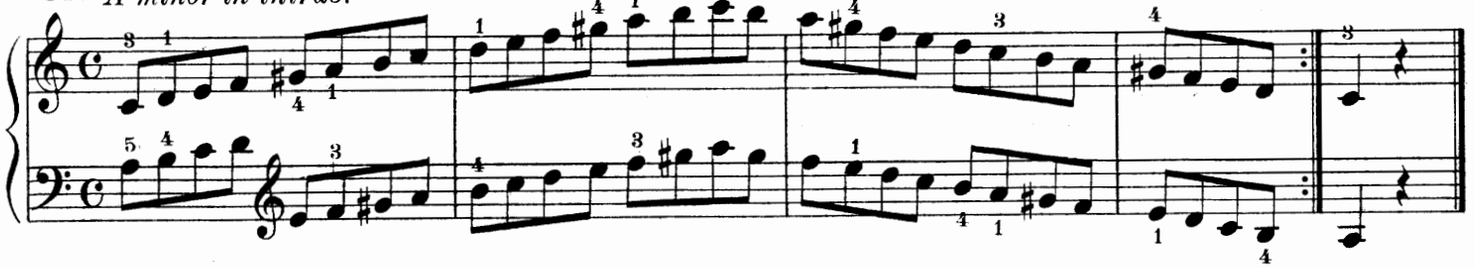


26. In Sexten.
In sixths.

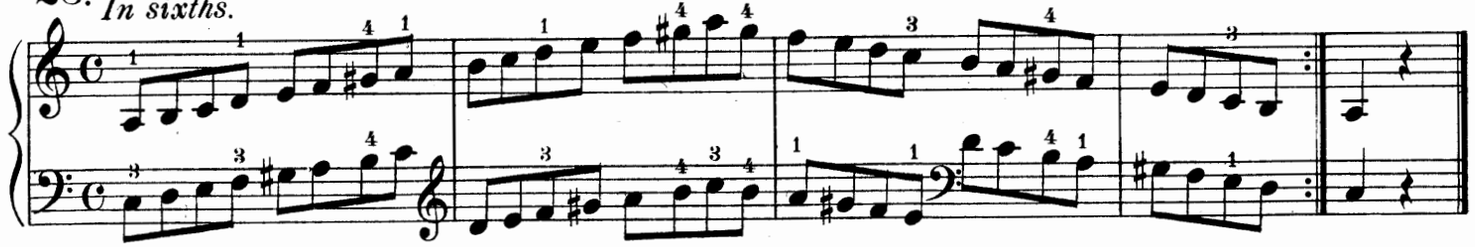


*)HARMONISCHE MOLL TONLEITERN.
*)*HARMONIC MINOR SCALES.*

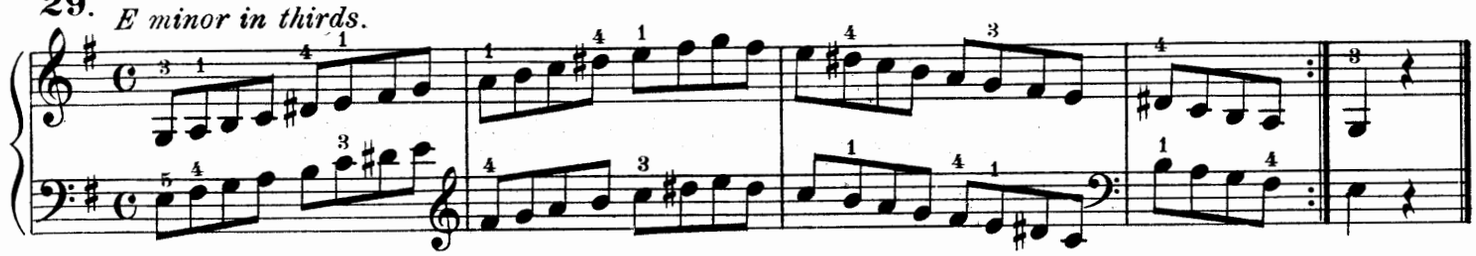
27. A moll in Terzen.
A minor in thirds.



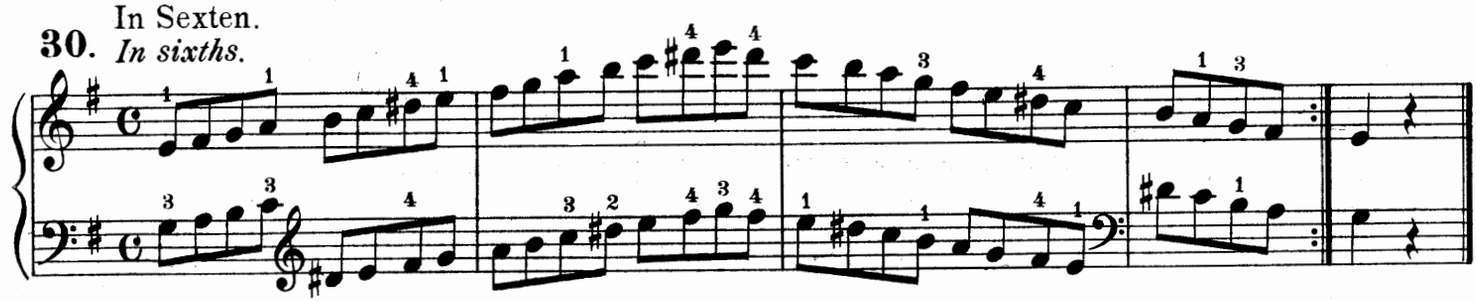
28. In Sexten.
In sixths.



29. E moll in Terzen.
E minor in thirds.

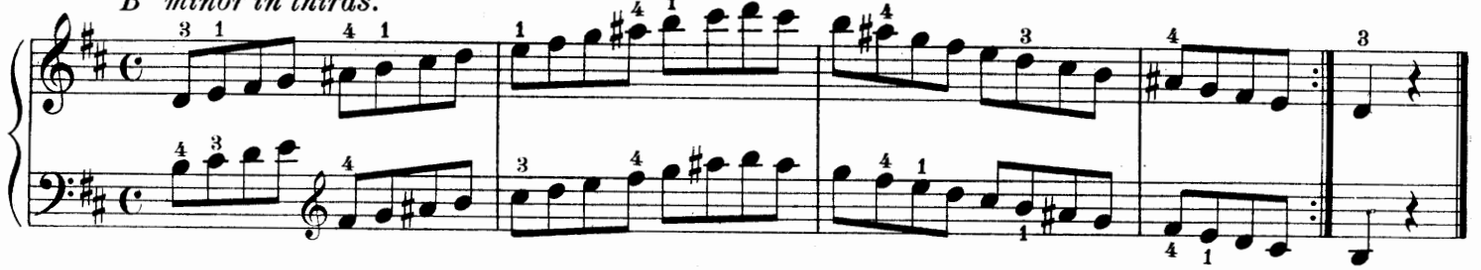


30. In Sexten.
In sixths.

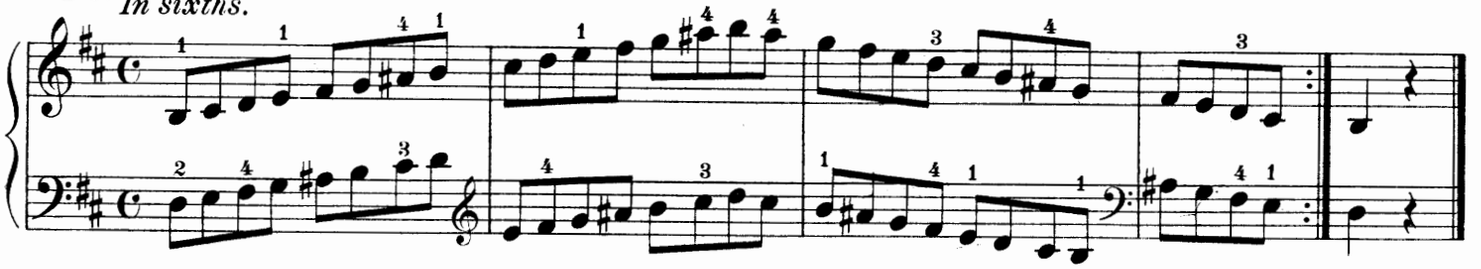


*)Die melodische Form sollte auch in Terzen, Dezimen und Sexten geübt werden.
*)*The Melodic form should also be practiced in thirds, tenths and sixths.*

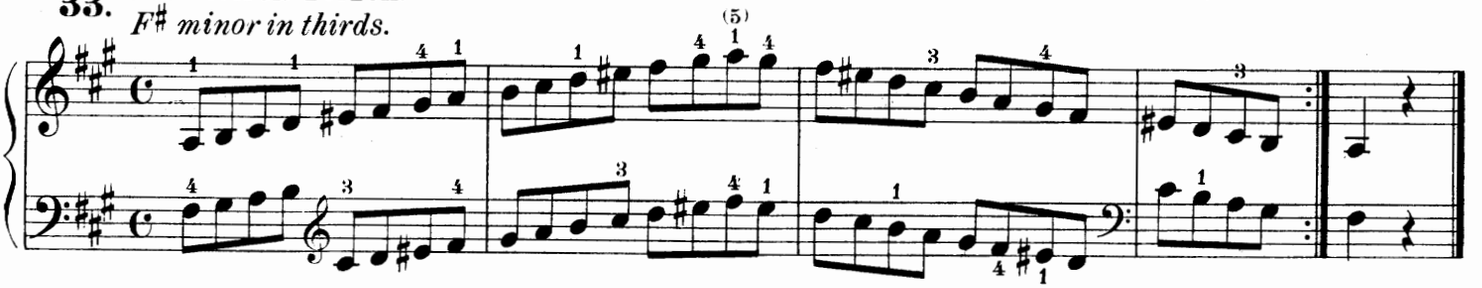
31. H moll in Terzen.
B minor in thirds.



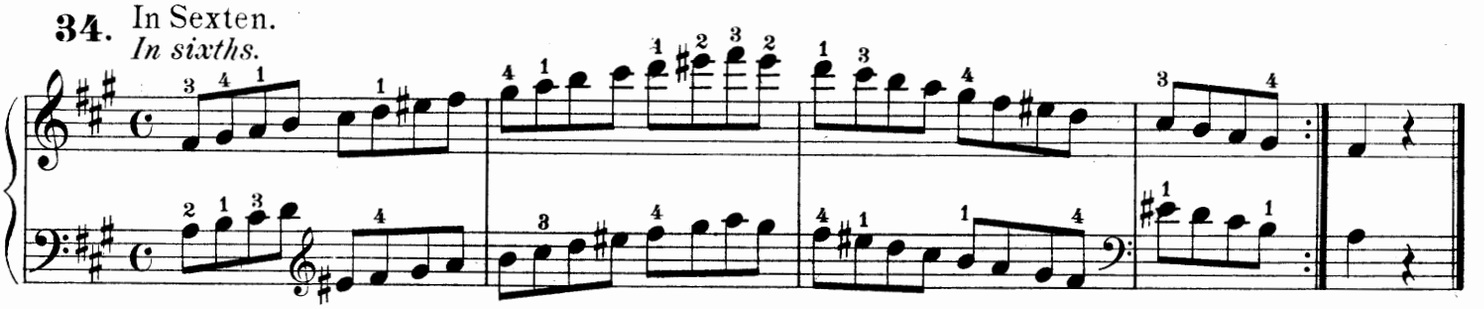
32. In Sexten.
In sixths.



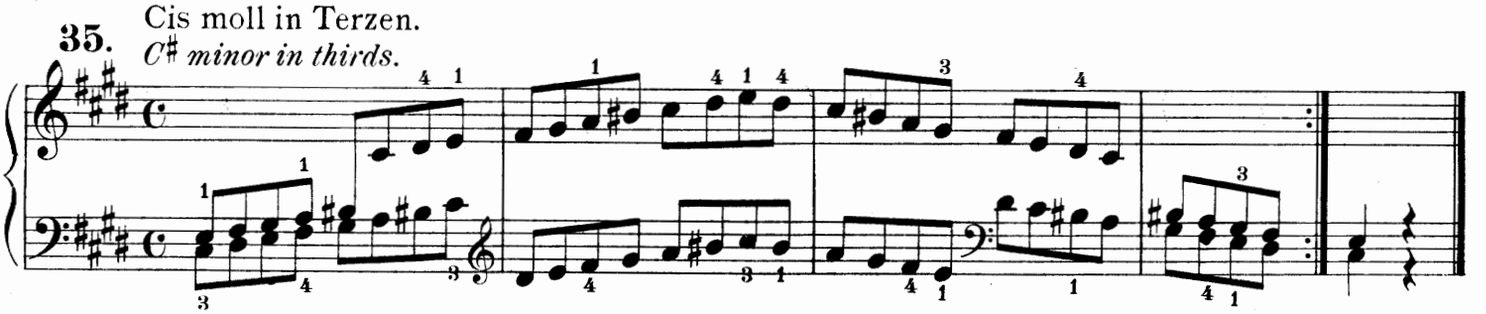
33. Fis moll in Terzen.
F♯ minor in thirds.



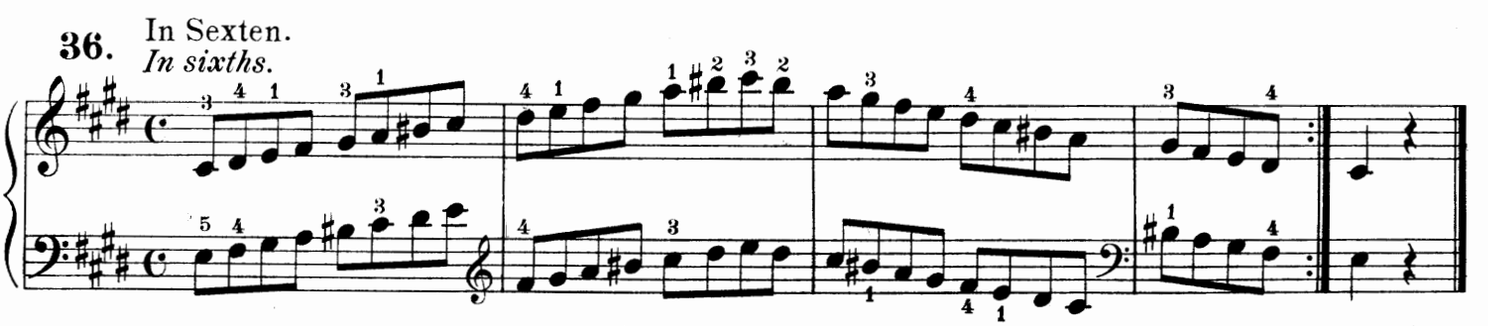
34. In Sexten.
In sixths.



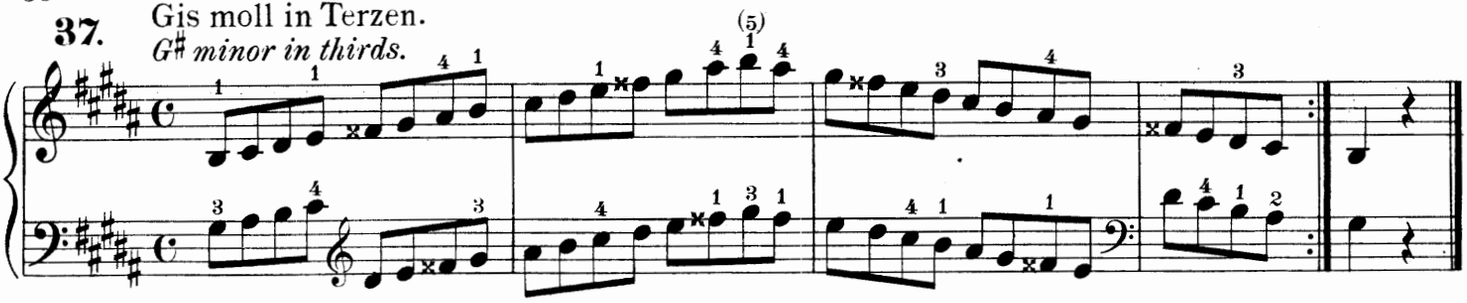
35. Cis moll in Terzen.
C♯ minor in thirds.



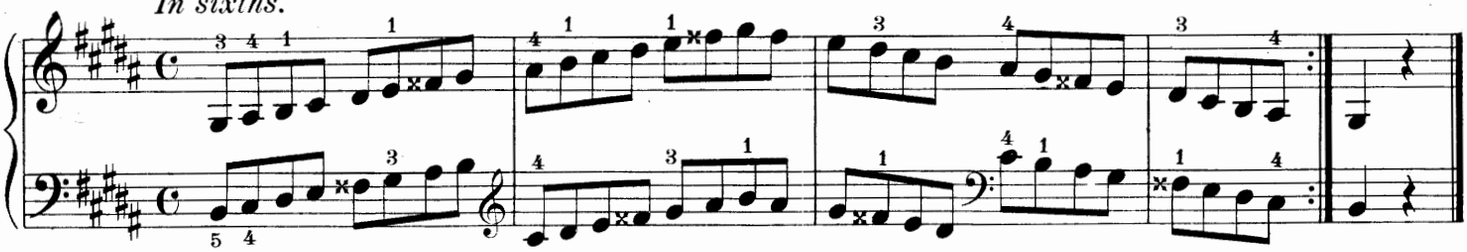
36. In Sexten.
In sixths.



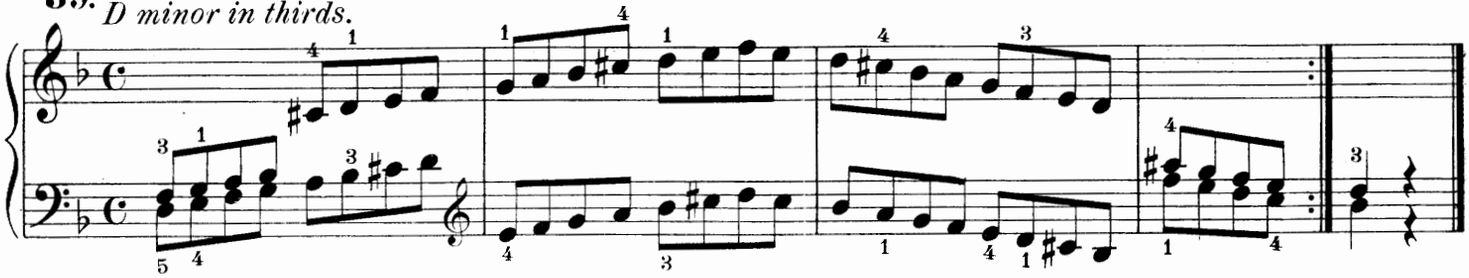
37. Gis moll in Terzen.
G♯ minor in thirds.



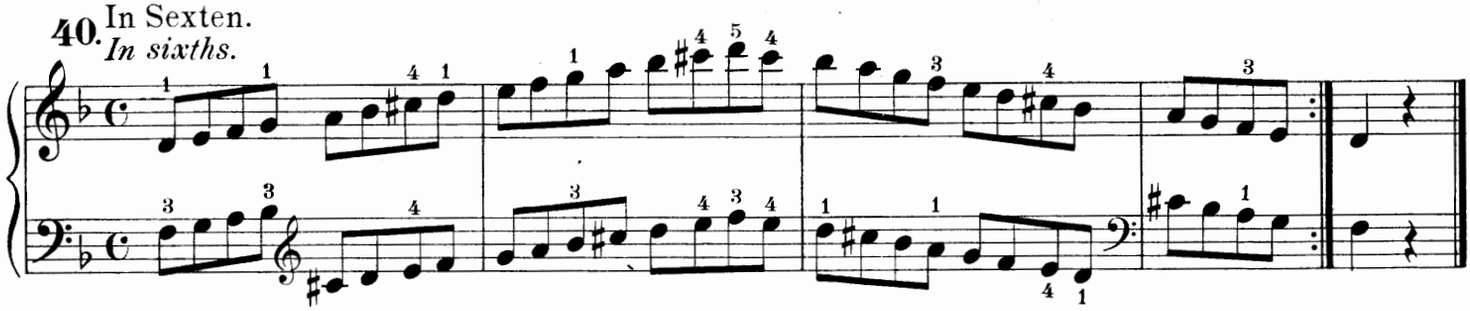
38. In Sexten.
In sixths.



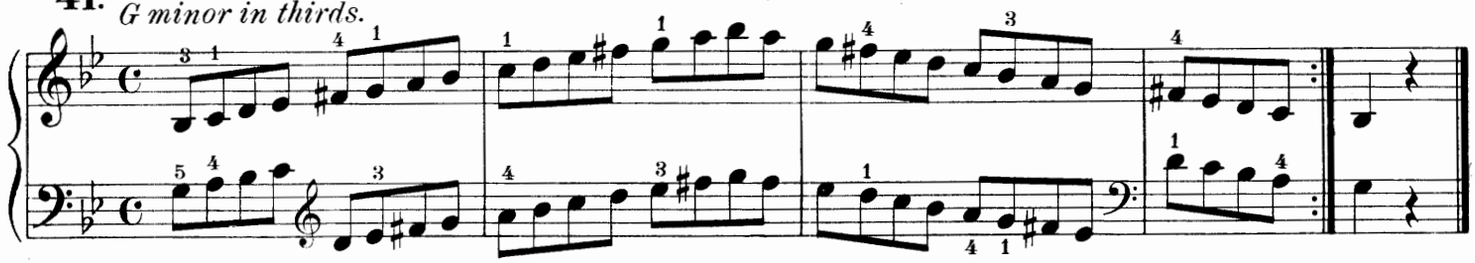
39. D moll in Terzen.
D minor in thirds.



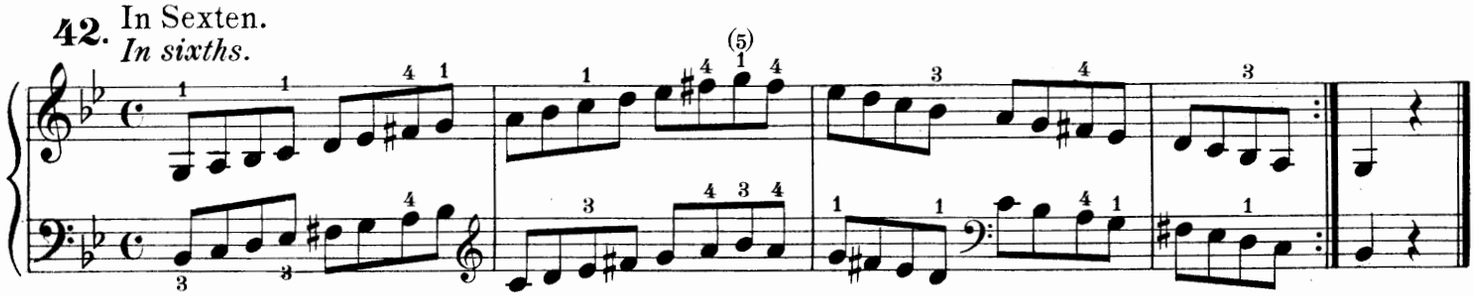
40. In Sexten.
In sixths.



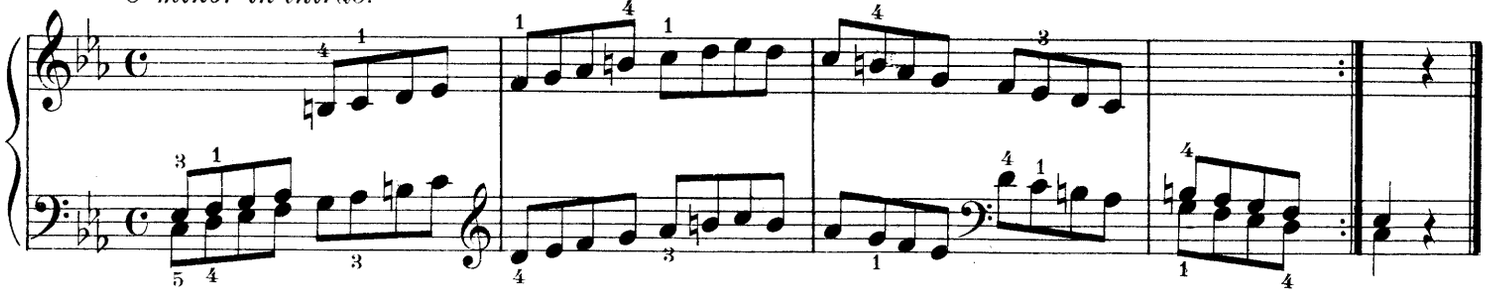
41. G moll in Terzen.
G minor in thirds.



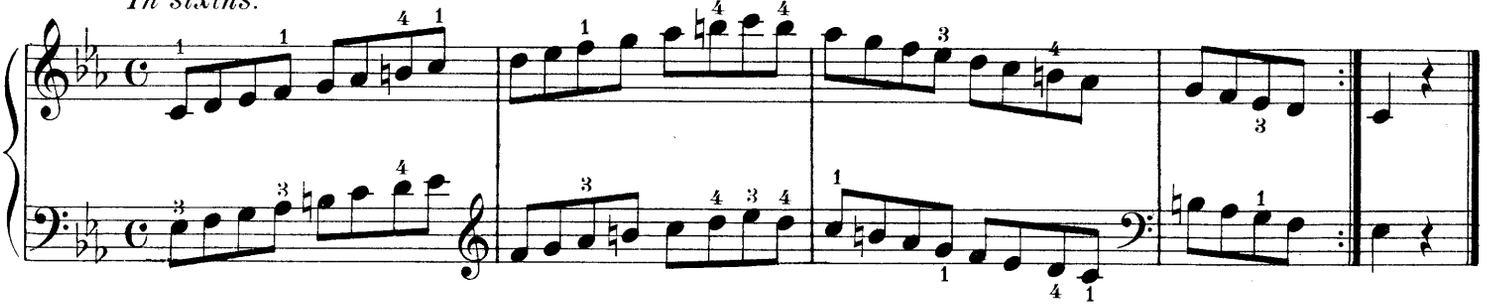
42. In Sexten.
In sixths.



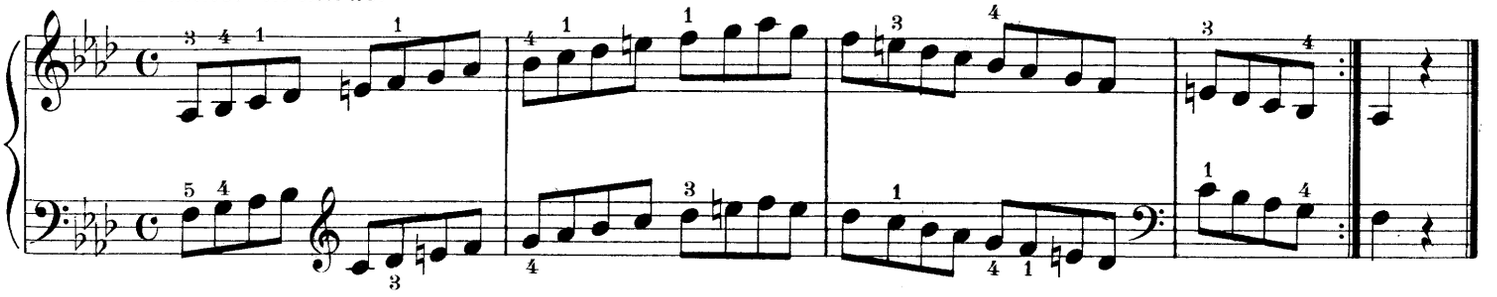
43. C moll in Terzen.
C minor in thirds.



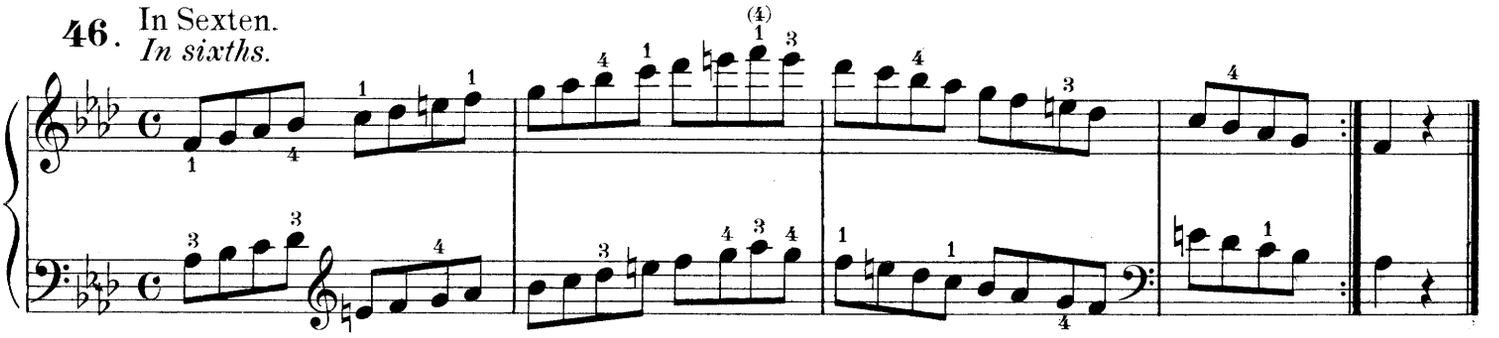
44. In Sexten.
In sixths.



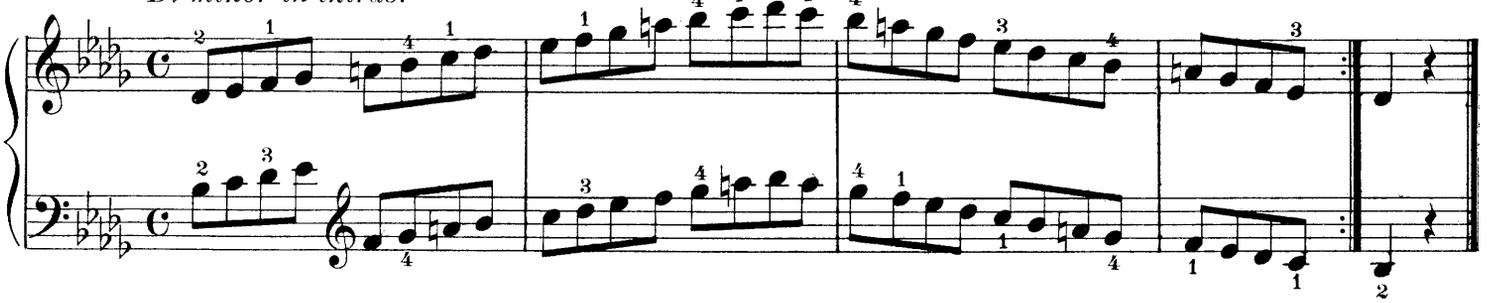
45. F moll in Terzen.
F minor in thirds.



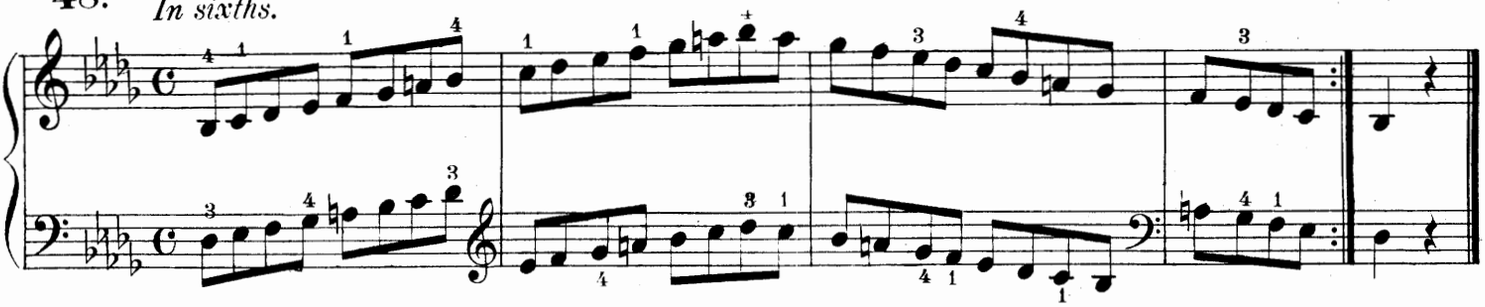
46. In Sexten.
In sixths.



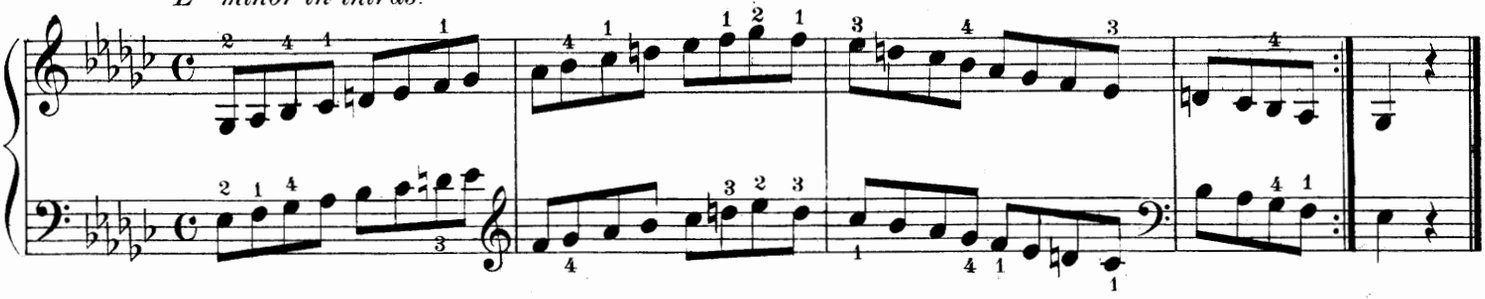
47. B moll in Terzen.
B♭ minor in thirds.



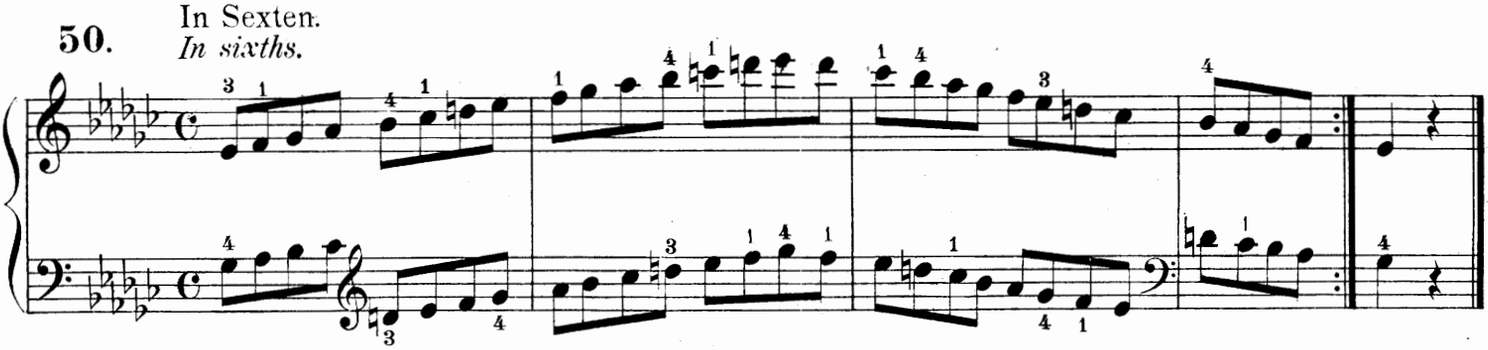
48. In Sexten.
In sixths.



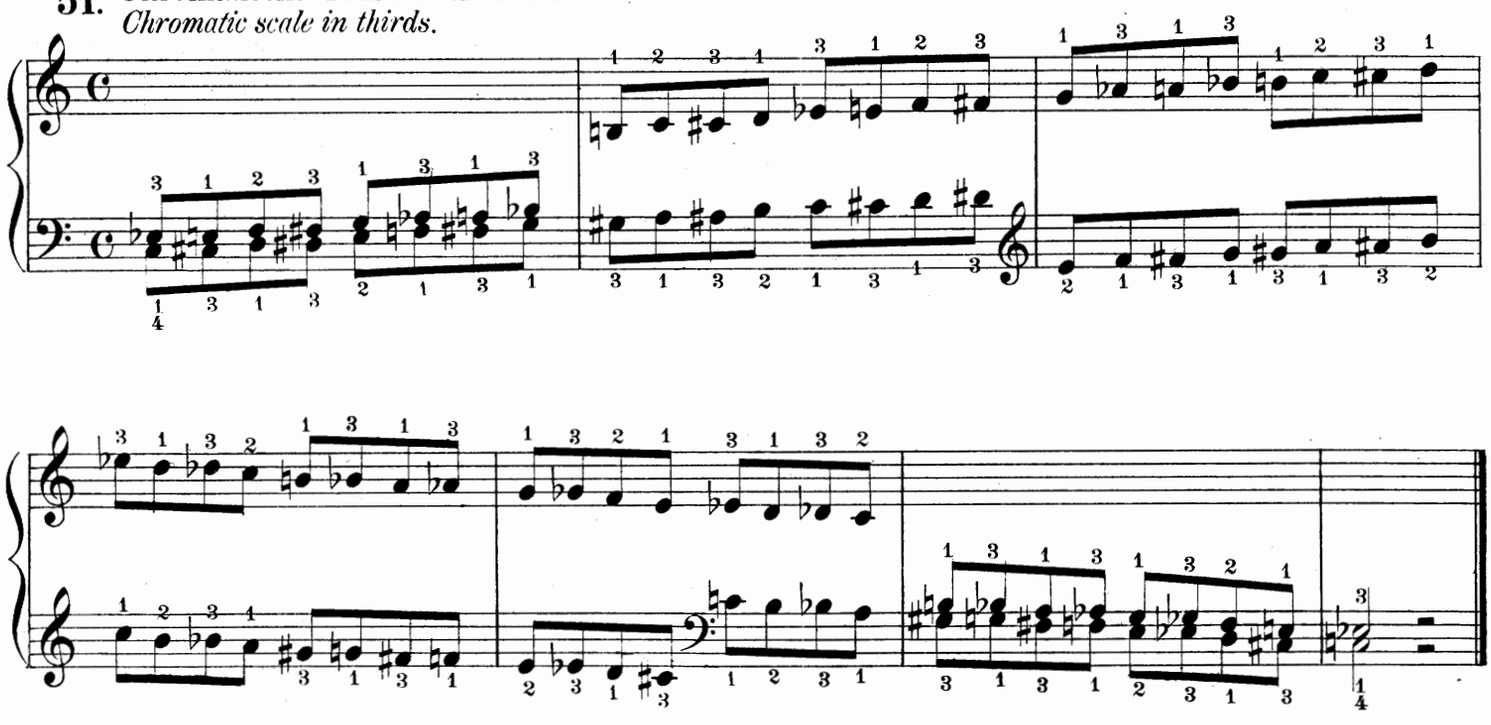
49. Es moll in Terzen.
E♭ minor in thirds.



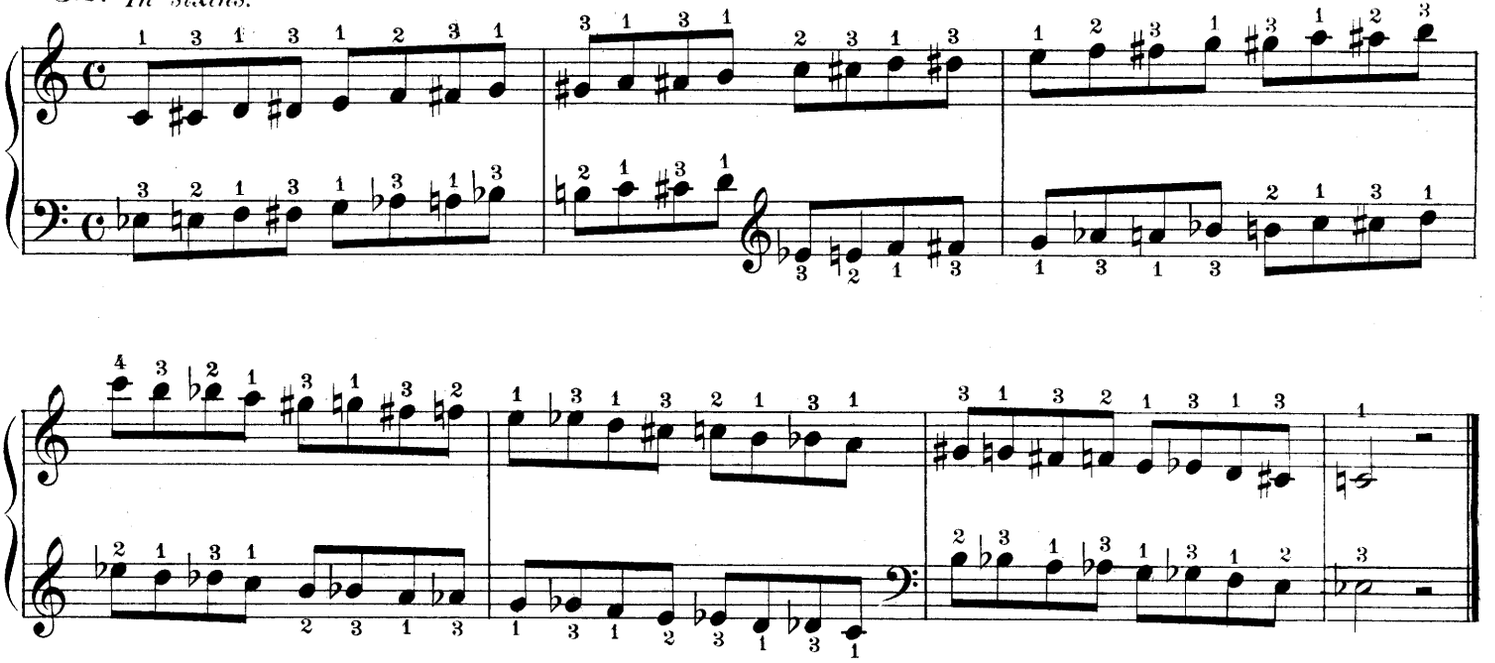
50. In Sexten.
In sixths.



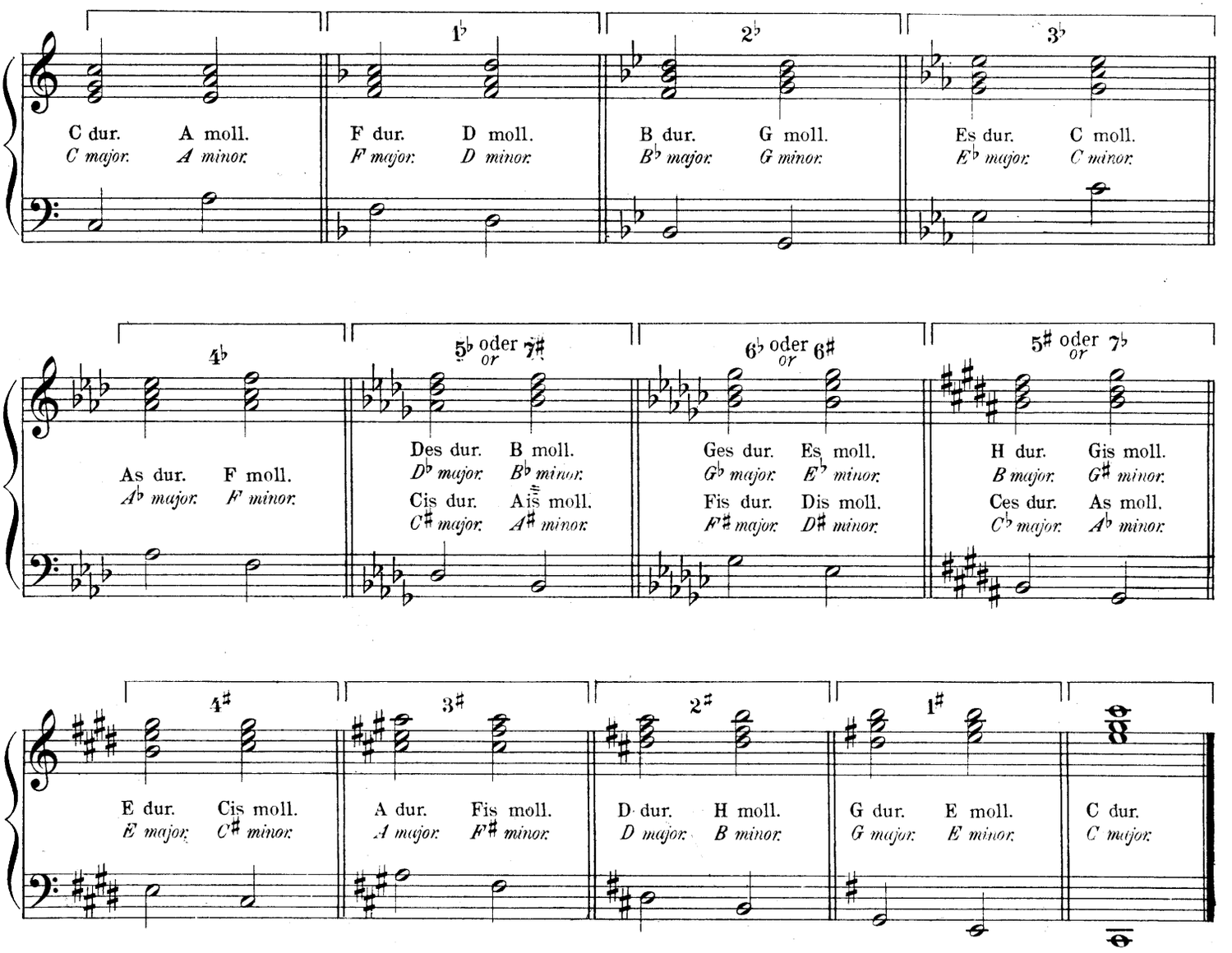
51. Chromatische Tonleiter in Terzen.
Chromatic scale in thirds.



In Sexten.
52. *In sixths.*



Nachstehende Tabelle ist täglich und wiederholt vorzunehmen.
The following formula should be practiced daily and repeatedly.



9. Teil.

GEBROCHENE ACCORDE.

A. DREIKLÄNGE

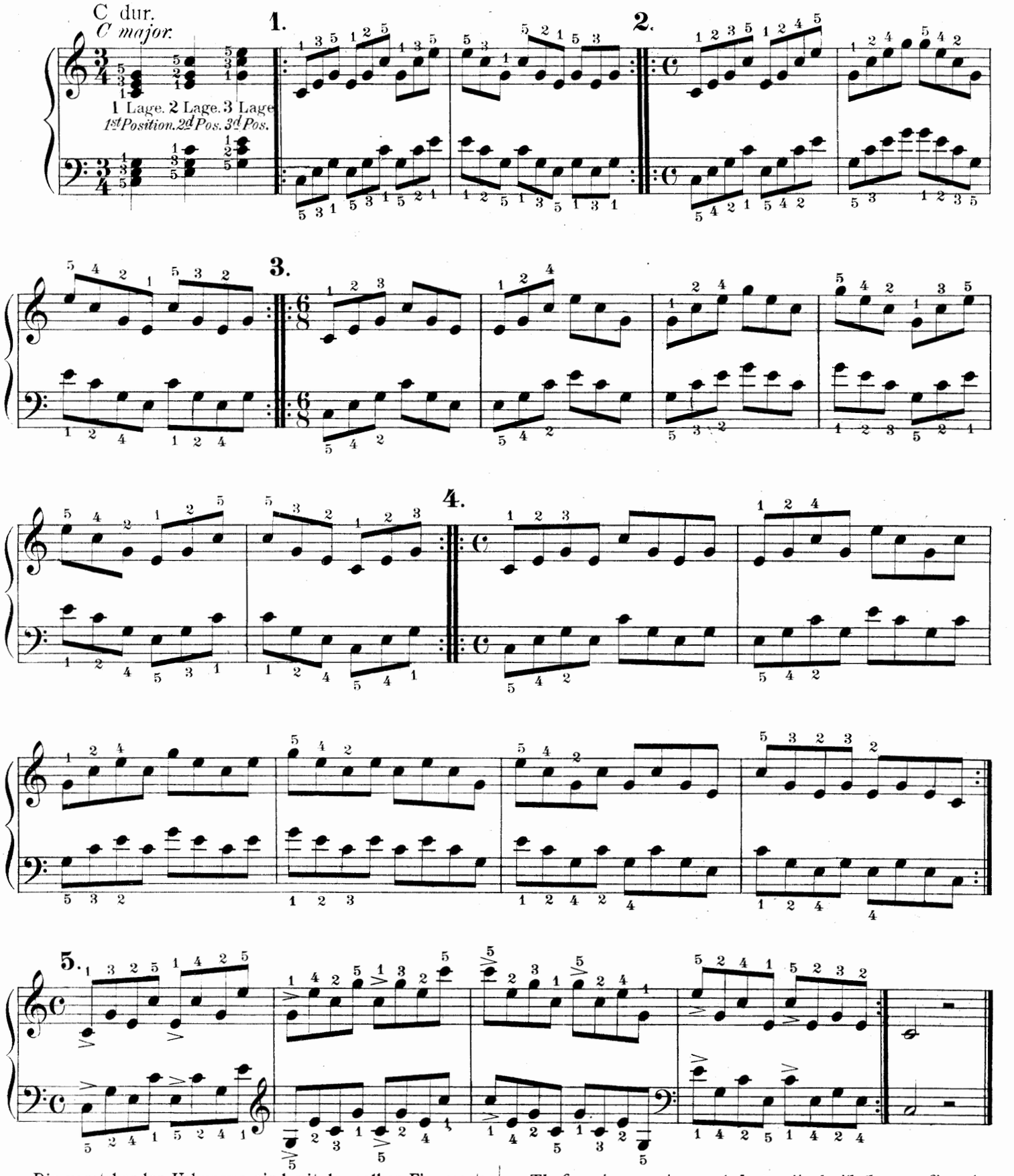
In kleinerem Umfange.

Part 9.

BROKEN CHORDS.

A. COMMON CHORDS

In small compass.



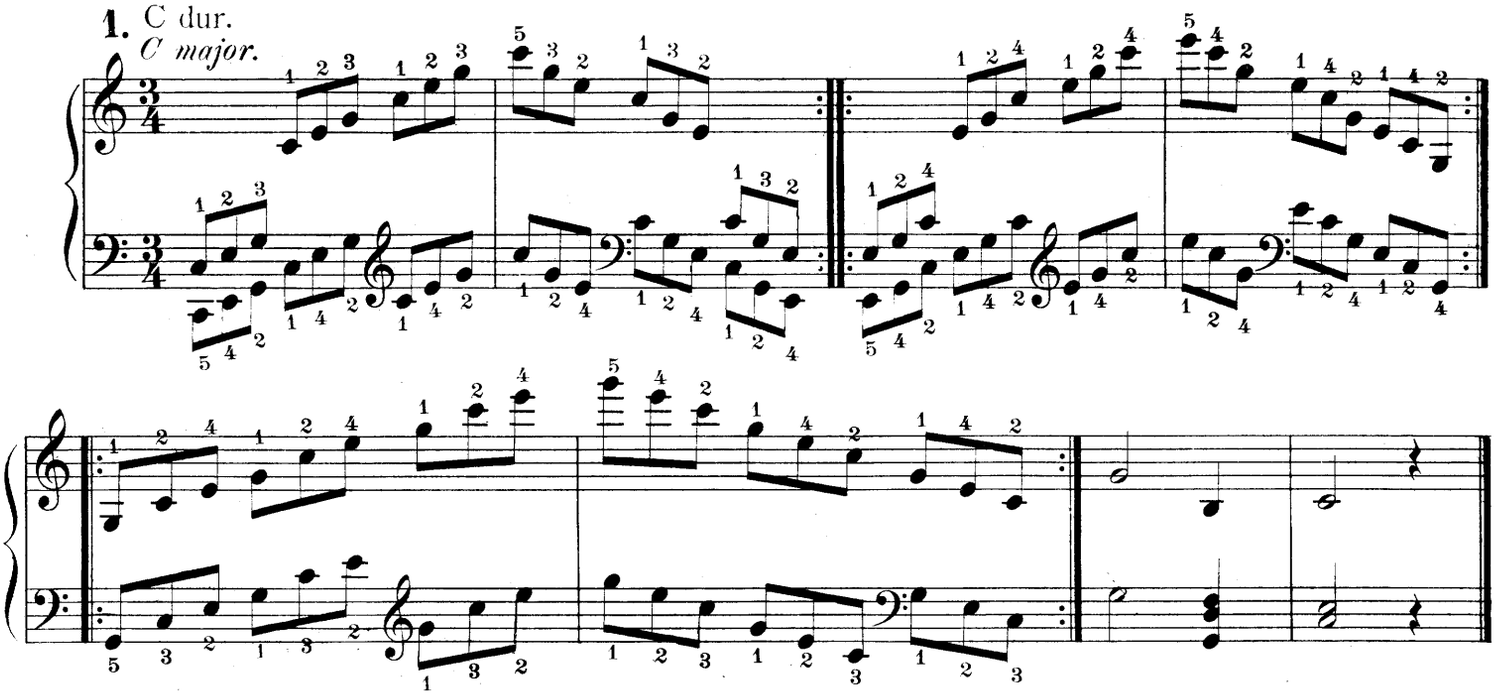
Die vorstehenden Uebungen sind mit demselben Fingersatz in allen Dur-und Moll-Tonleitern zu üben.

The foregoing exercises are to be practiced with the same fingering in all major and minor scales.

B. DREIKLÄNGE
In grösserem Umfange.

B. COMMON CHORDS
In larger compass.

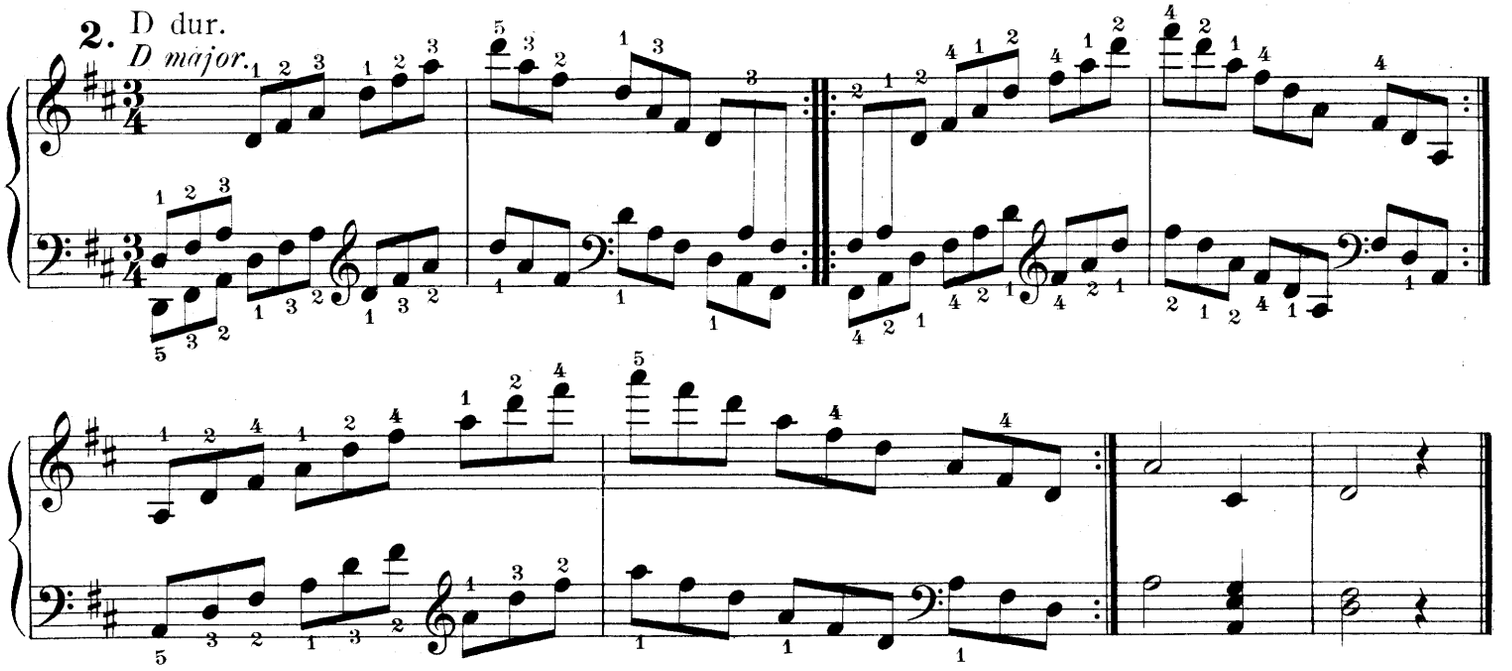
1. C dur.
C major.



Wie Nº 1 übe man mit demselben Fingersatz G dur, F dur, A moll, E moll und D moll.

Practice G major, F major, A minor, E minor, and D minor, with the same fingering as Nº 1.

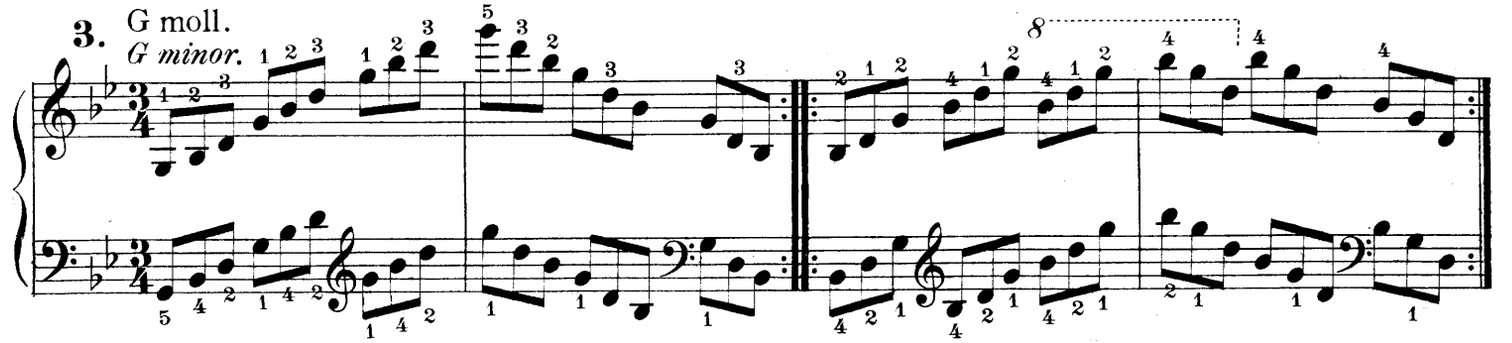
2. D dur.
D major.

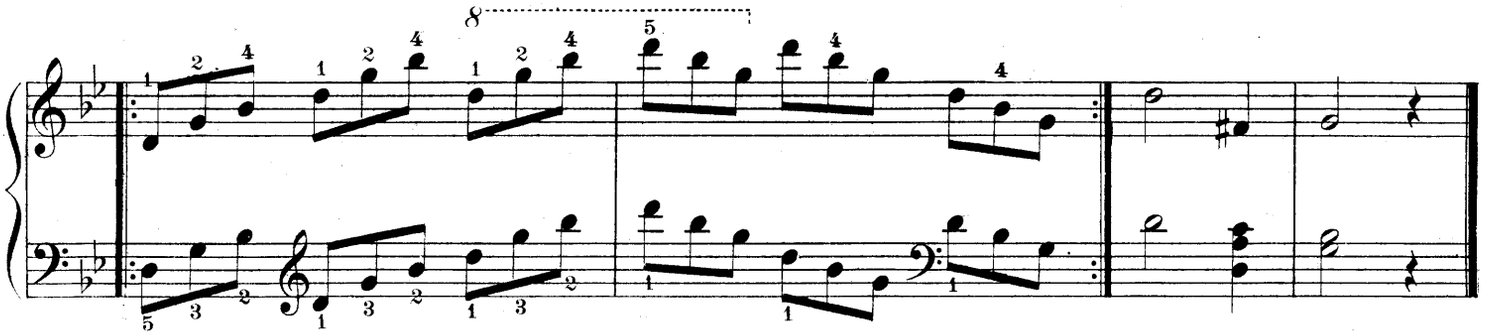


Wie Nº 2 übe man mit demselben Fingersatz A dur und E dur.

Practice A major, and E major, with the same fingering as Nº 2.

3. G moll.
G minor.

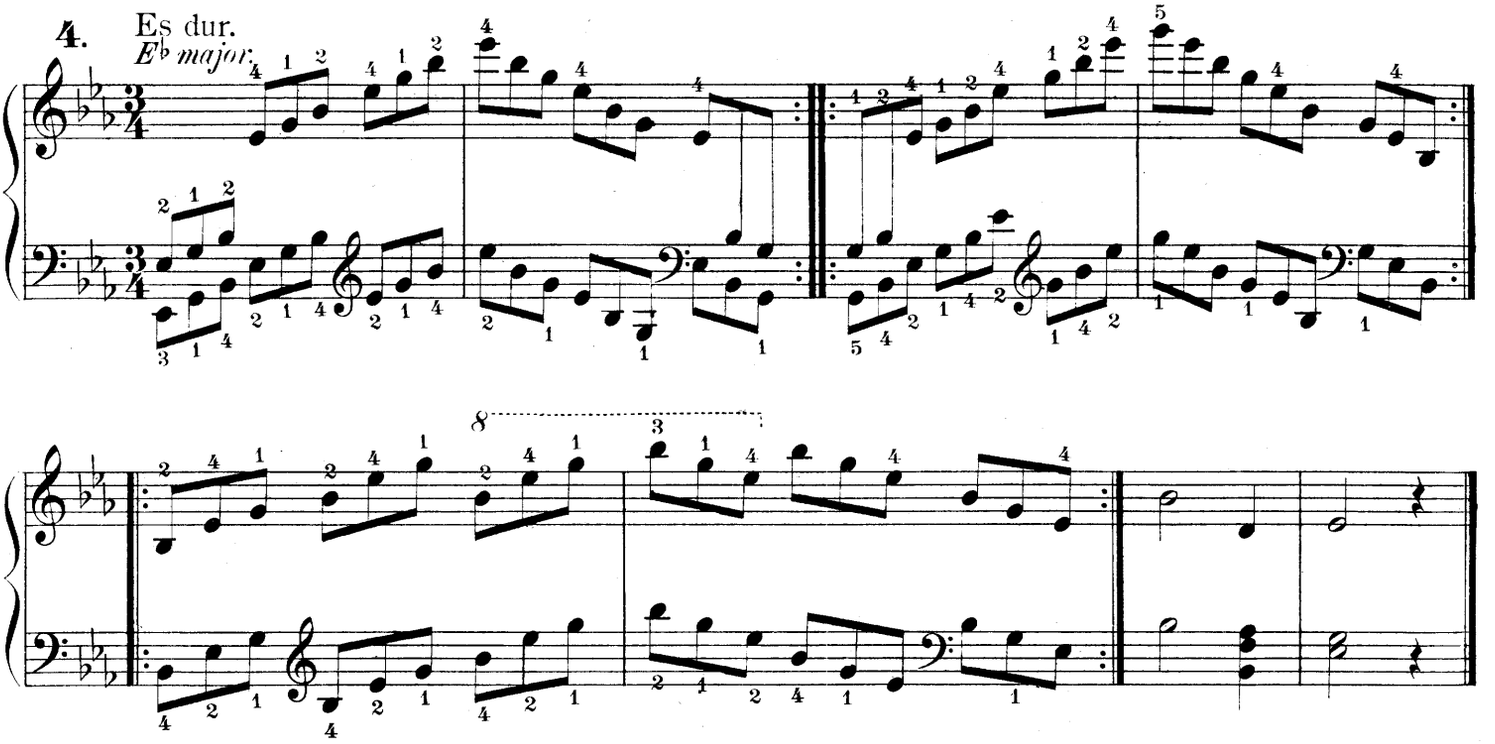




Wie Nº 3 übe man mit demselben Fingersatz C moll und F moll.

Practice C minor, and F minor, with the same fingering as Nº 3.

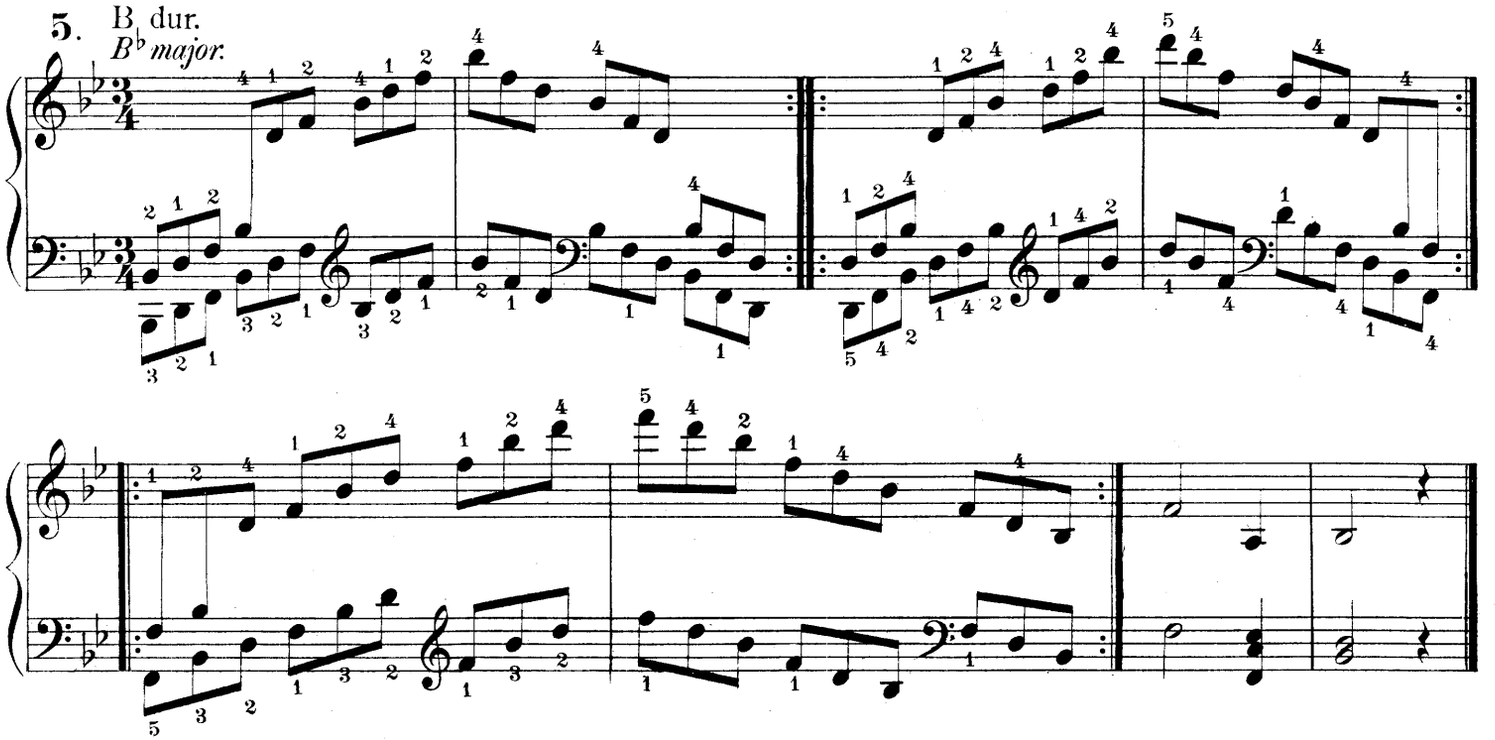
4. Es dur.
E♭ major.



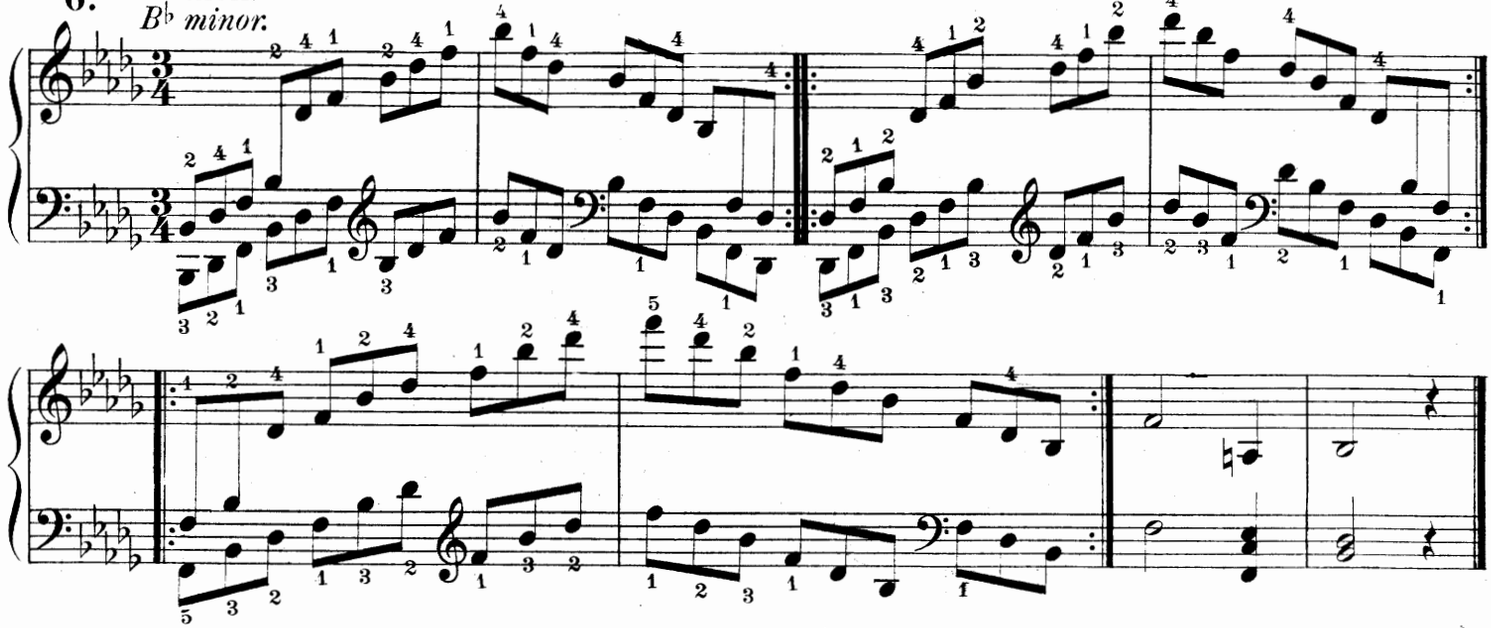
Wie Nº 4 übe man mit demselben Fingersatz As dur, Des dur, Fis moll, Cis moll und Gis moll.

Practice A♭ major, D♭ major, F♯ minor, C♯ minor, and G♯ minor, with the same fingering as Nº 4.

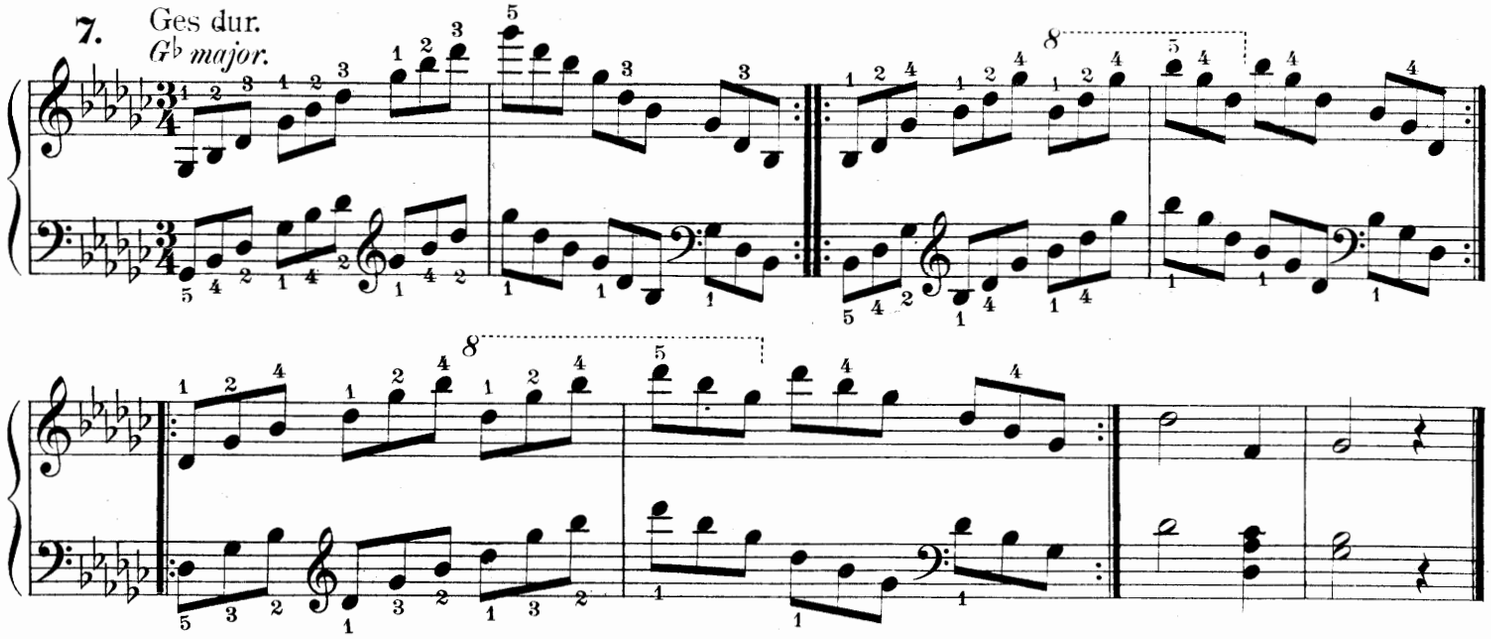
5. B dur.
B♭ major.



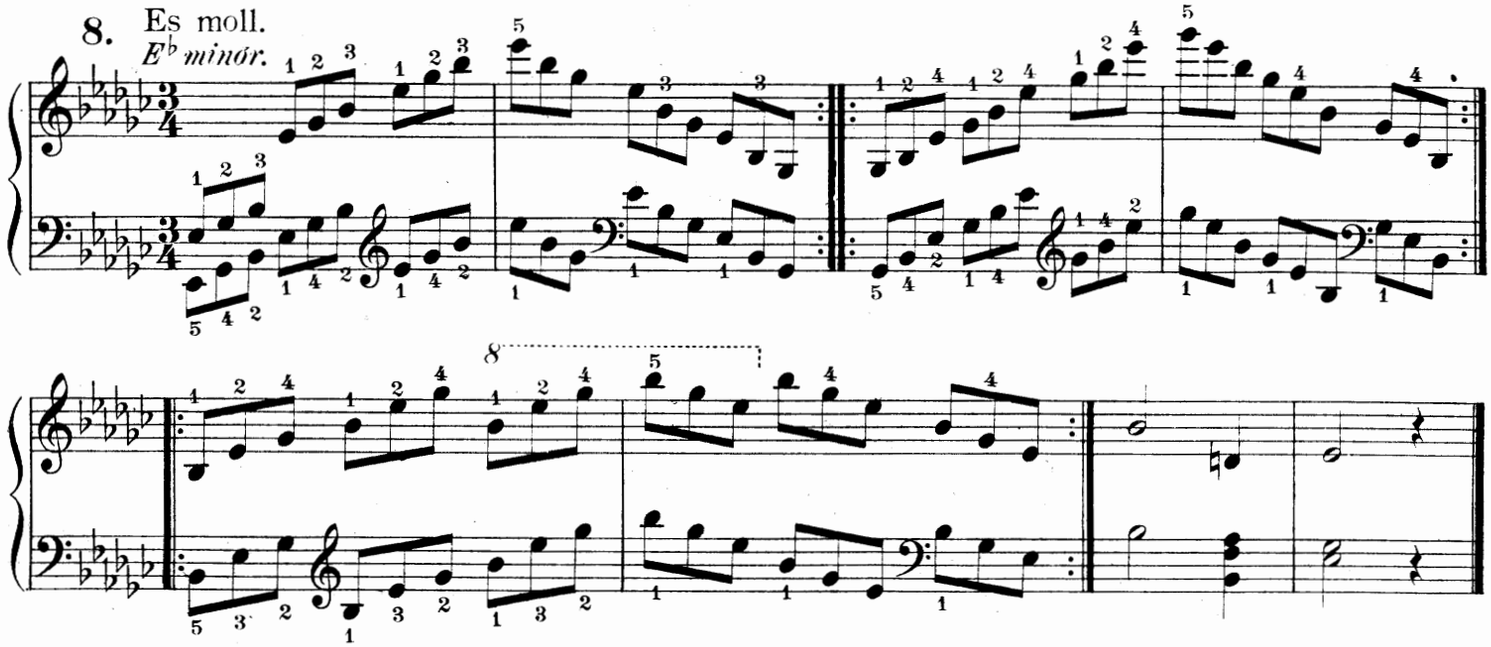
6. B moll.
B♭ minor.



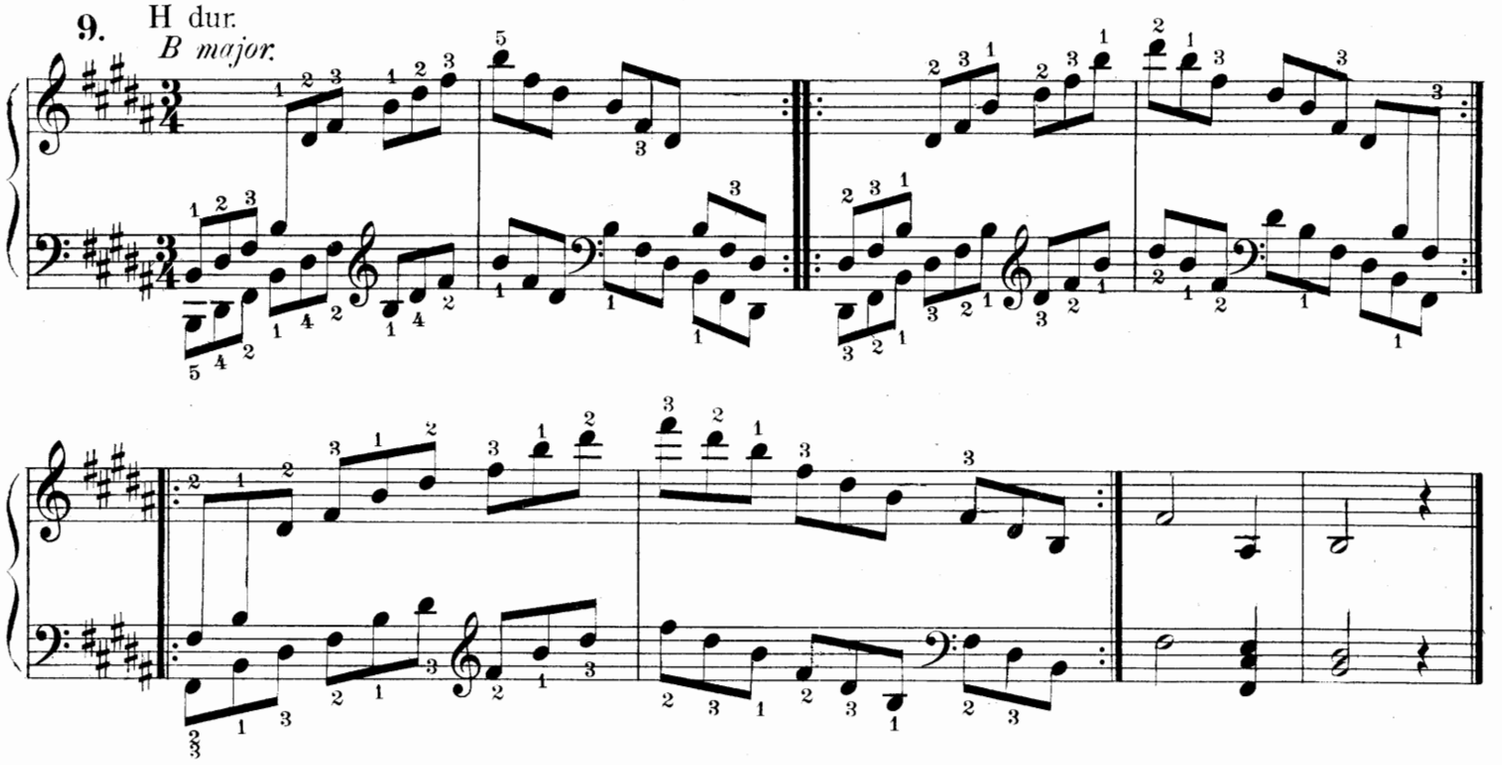
7. Ges dur.
G♭ major.



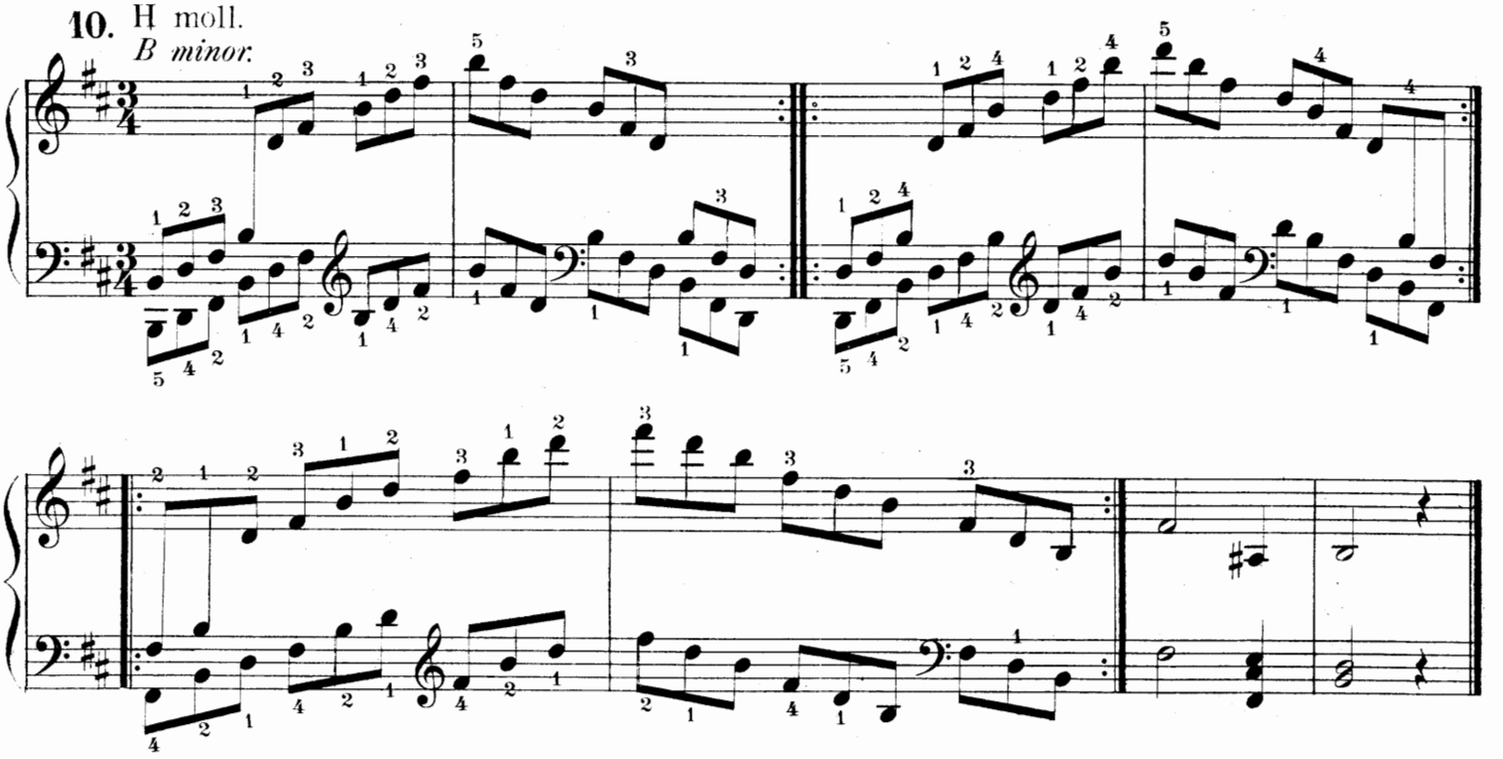
8. Es moll.
E♭ minor.



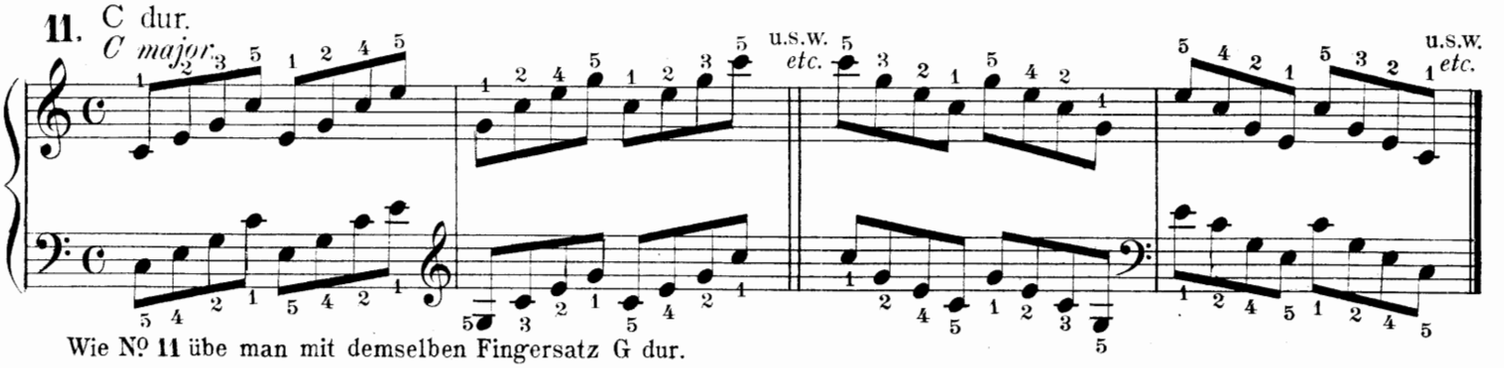
9. H dur.
B major.



10. H moll.
B minor.



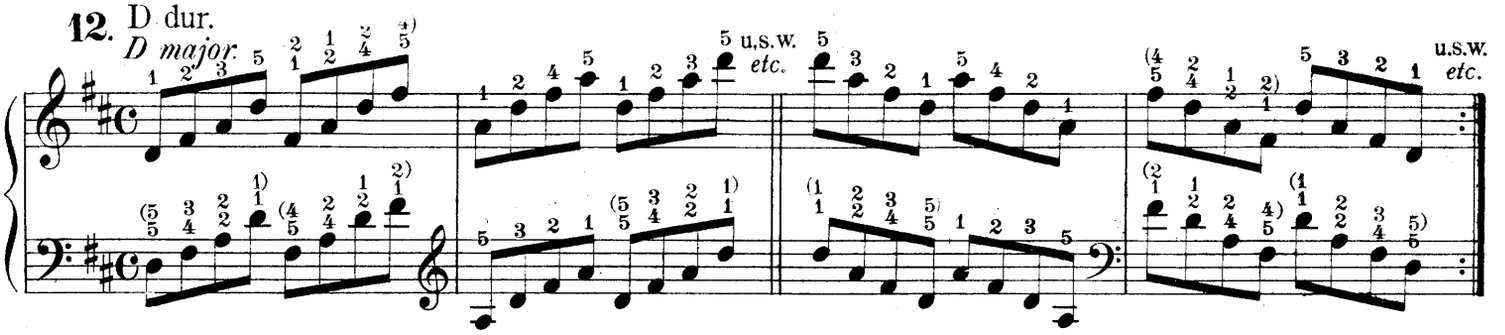
11. C dur.
C major.



Wie Nº **11** übe man mit demselben Fingersatz G dur.

Practice G major with the same fingering as Nº 11.

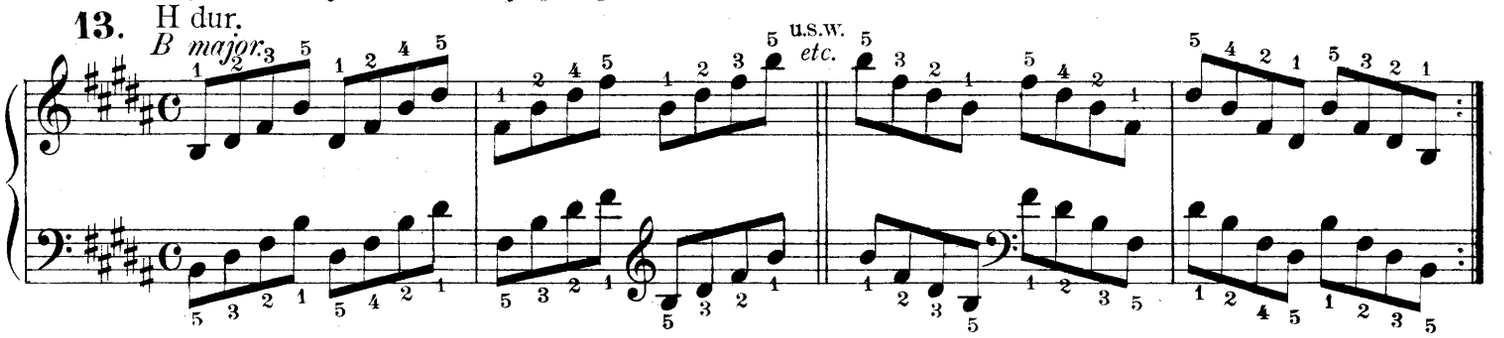
12. D dur.
D major.



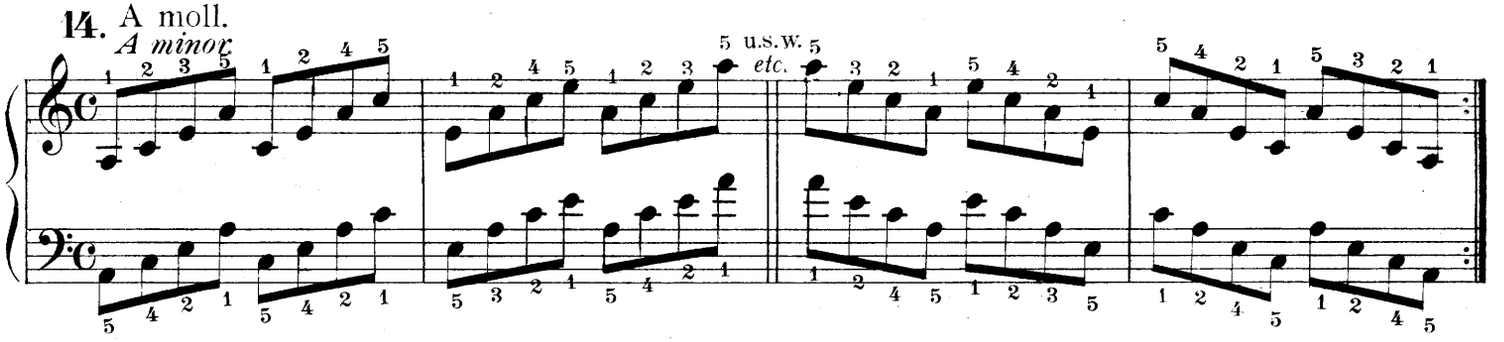
Wie Nº **12** übe man mit demselben Fingersatz A dur und E dur.

Practice A major, and E major, with the same fingering as Nº 12.

13. H dur.
B major.



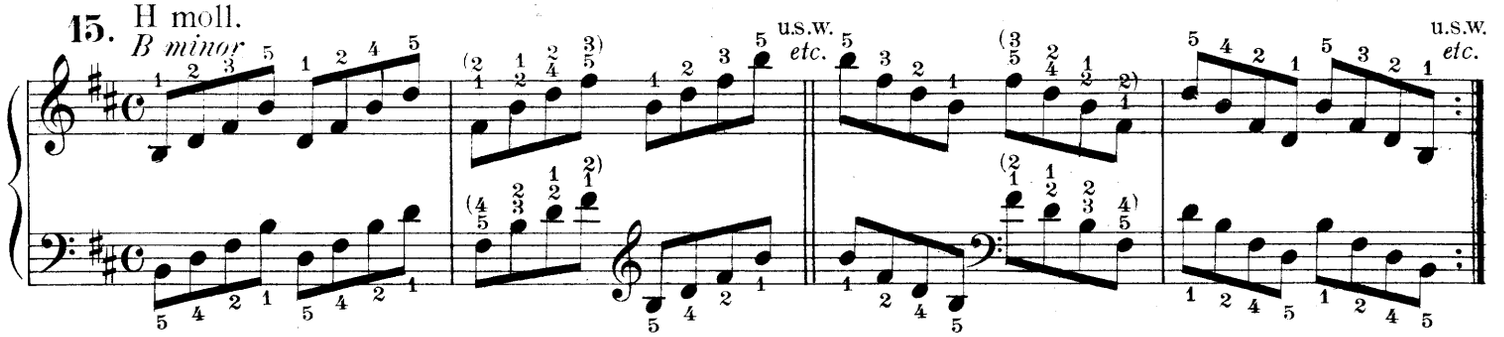
14. A moll.
A minor.



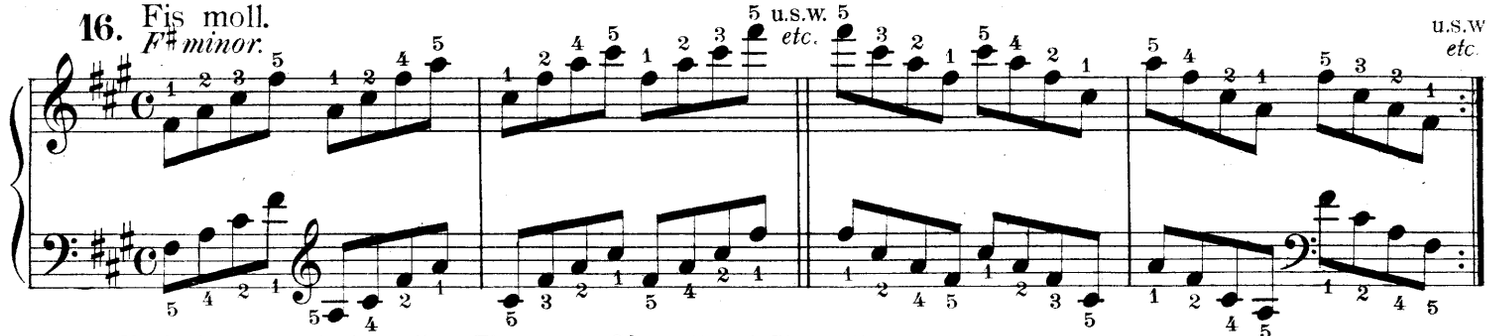
Wie Nº **14** übe man mit demselben Fingersatz E moll.

Practice E minor, with the same fingering as Nº 14.

15. H moll.
B minor.



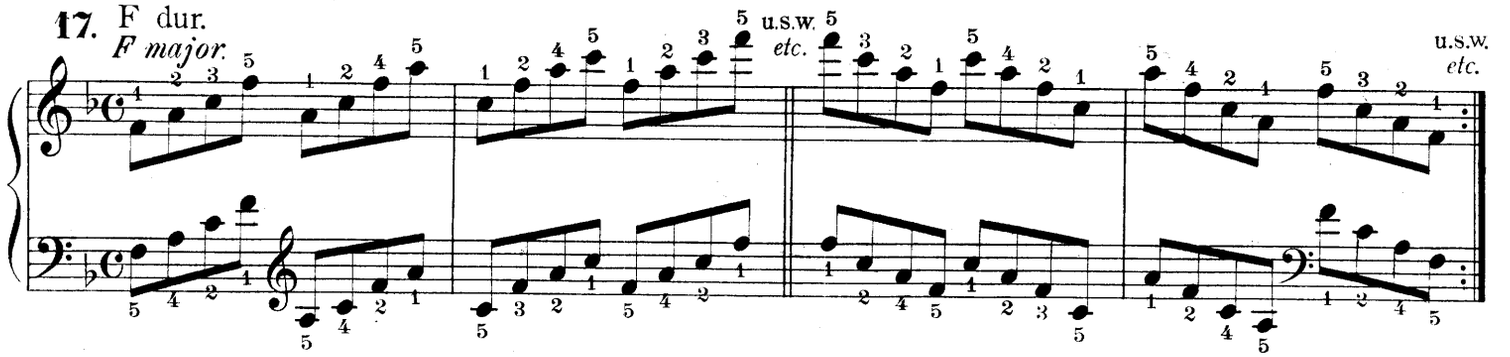
16. Fis moll.
F♯ minor.



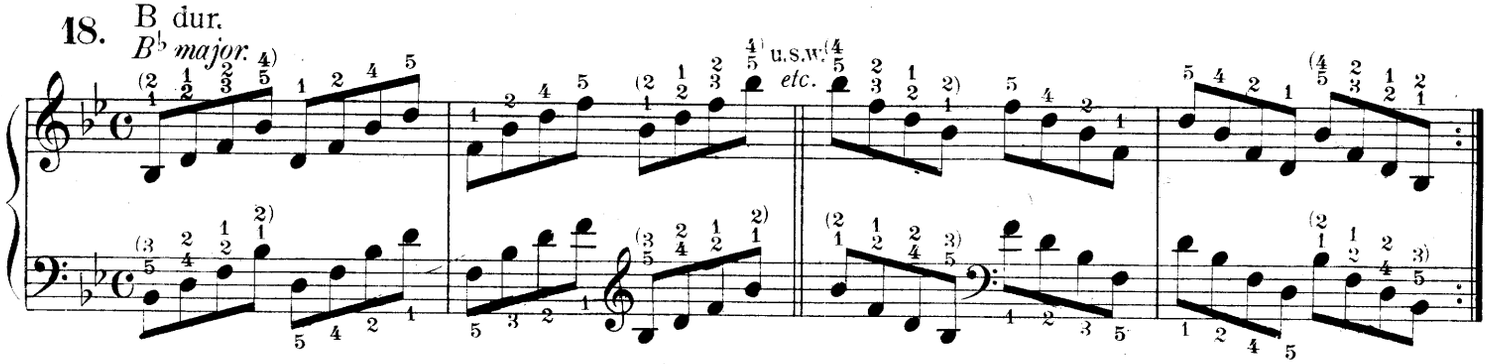
Wie Nº **16** übe man mit demselben Fingersatz Cis moll und Gis moll.

Practice C♯ minor, and G♯ minor, with the same fingering as Nº 16.

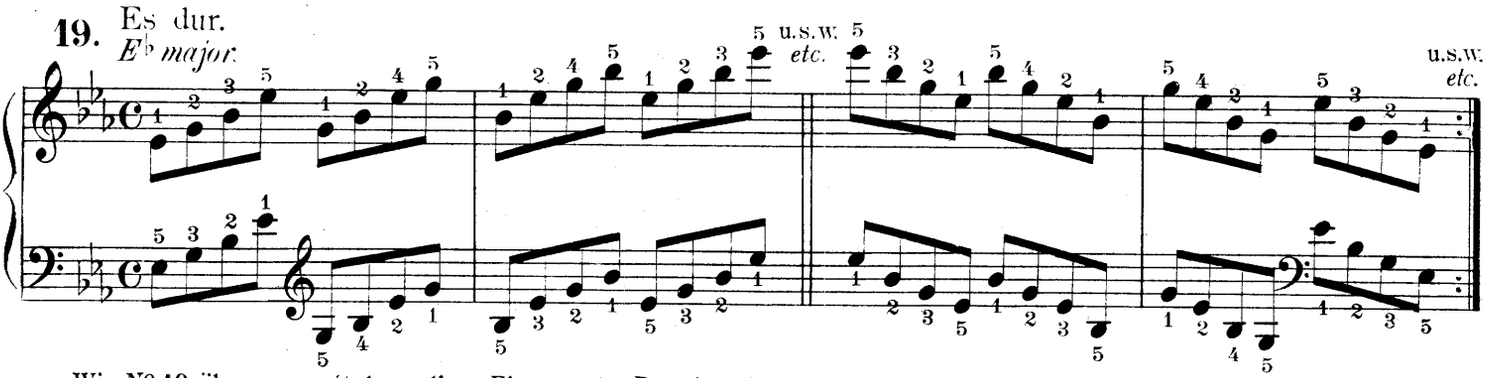
17. F dur.
F major.



18. B dur.
B♭ major.



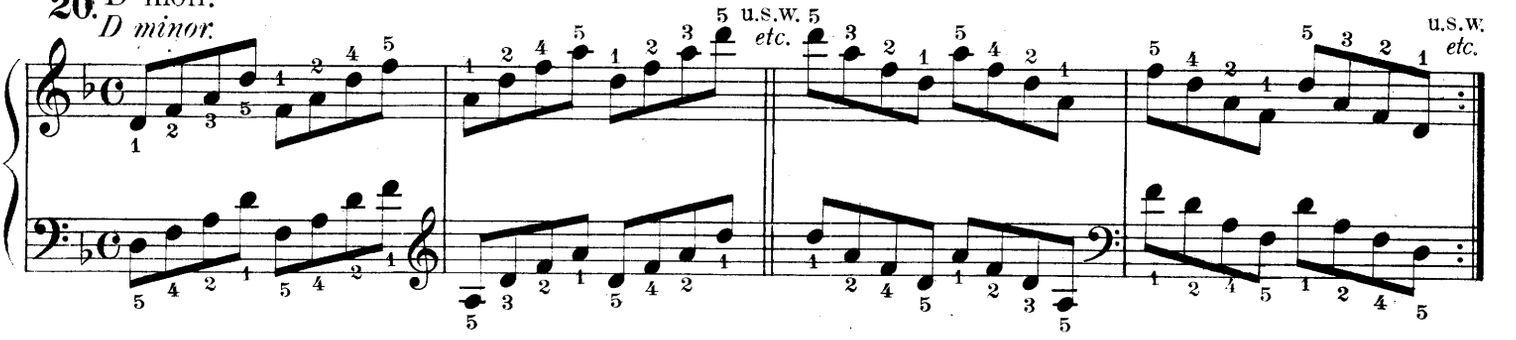
19. Es dur.
E♭ major.



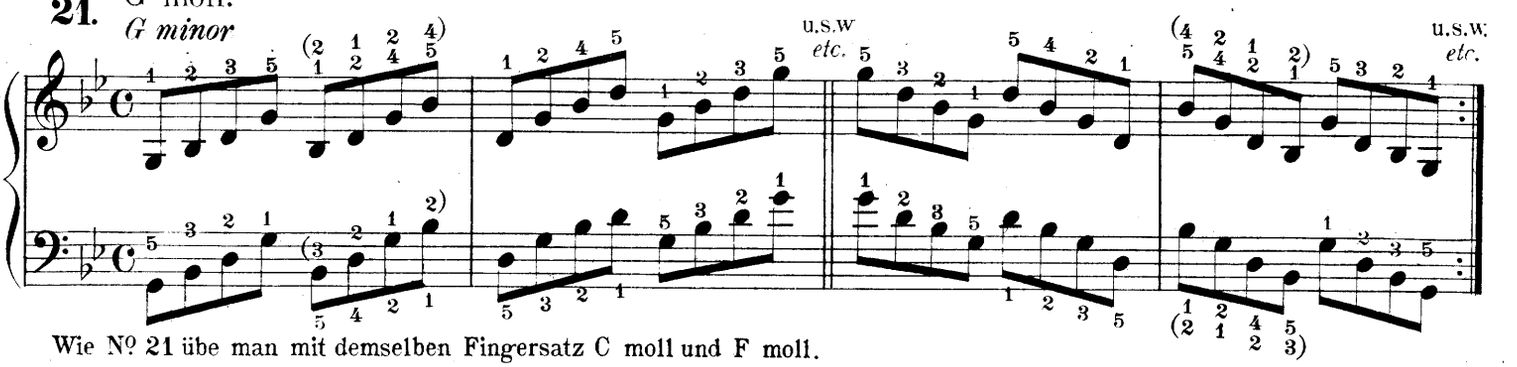
Wie Nº 19 übe man mit demselben Fingersatz Des dur, Ges dur und Fis dur.

Practice A♭ major, D♭ major, G♭ major, and F♯ major, with the same fingering as Nº 19.

20. D moll.
D minor.



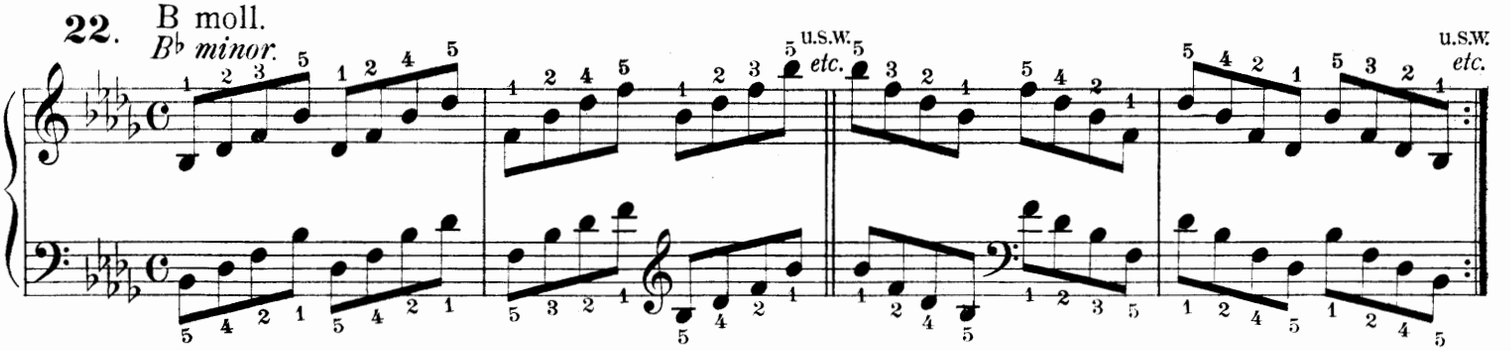
21. G moll.
G minor



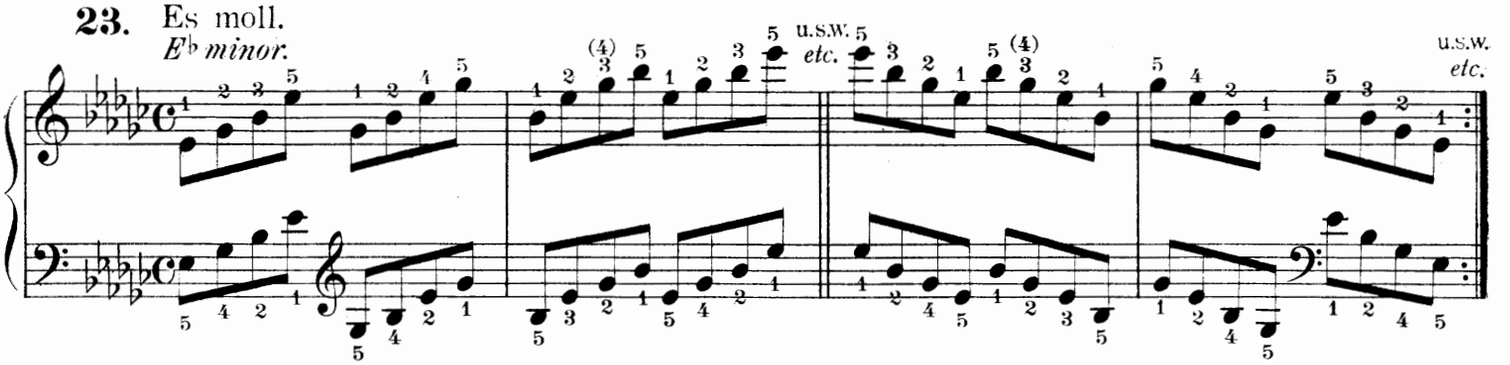
Wie Nº 21 übe man mit demselben Fingersatz C moll und F moll.

Practice C minor, and F minor, with the same fingering as Nº 21.

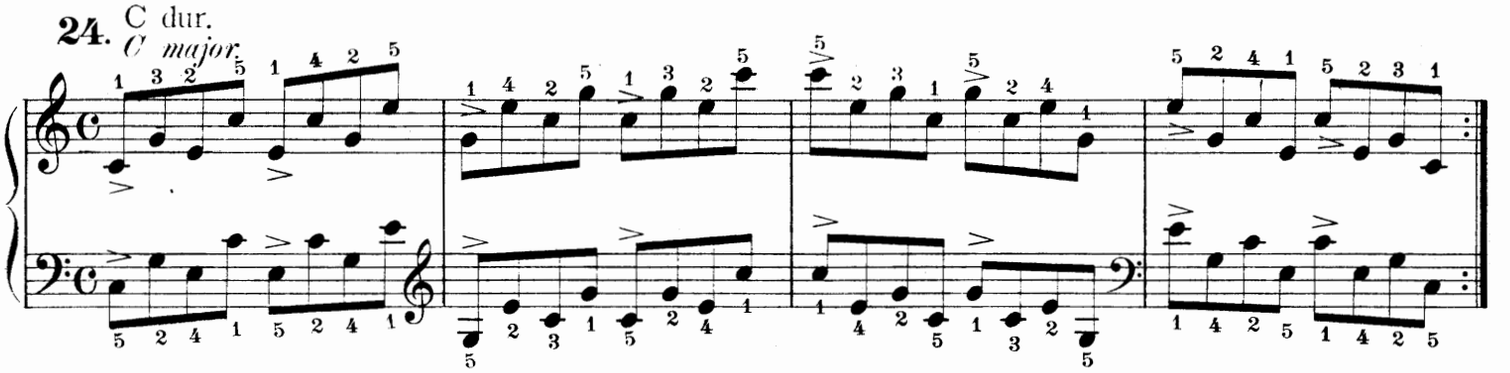
22. B moll.
B♭ minor.



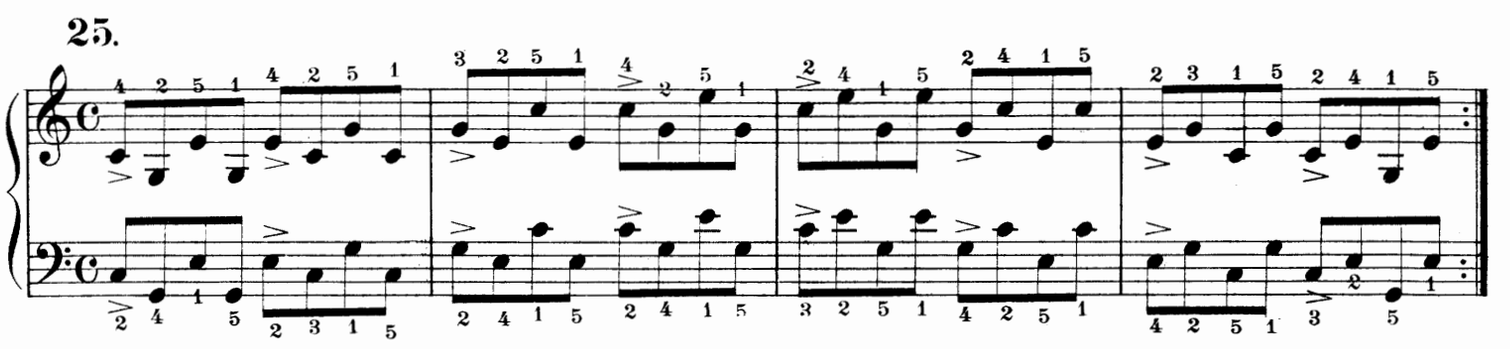
23. Es moll.
E♭ minor.



24. C dur.
C major.



25.



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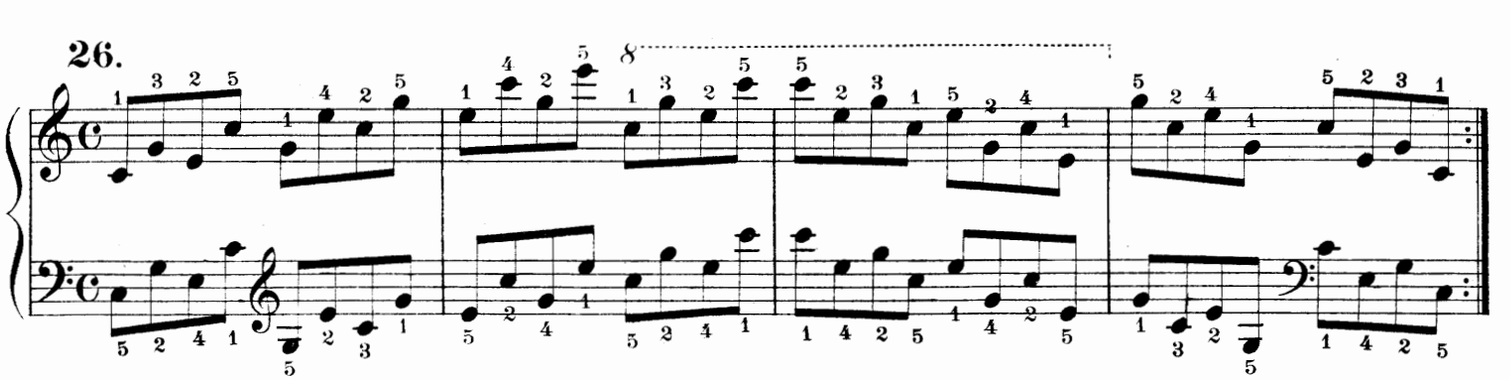
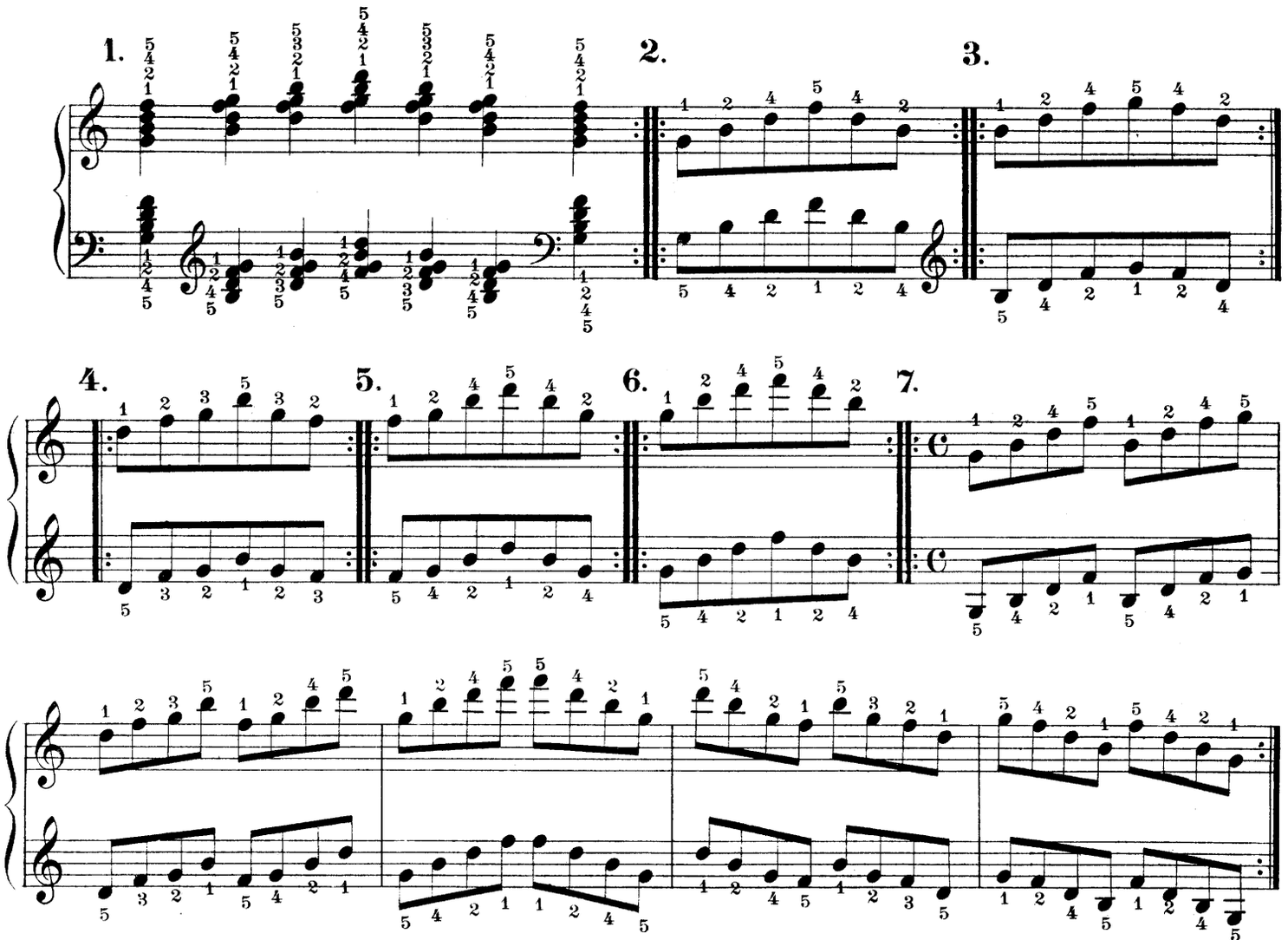


Die Uebungen № 24, 25 und 26, sind mit demselben Fingersatz in allen Dur-und Molltonarten zu üben.

Practice Nos. 24, 25, and 26, in all major and minor keys, using the same fingering.

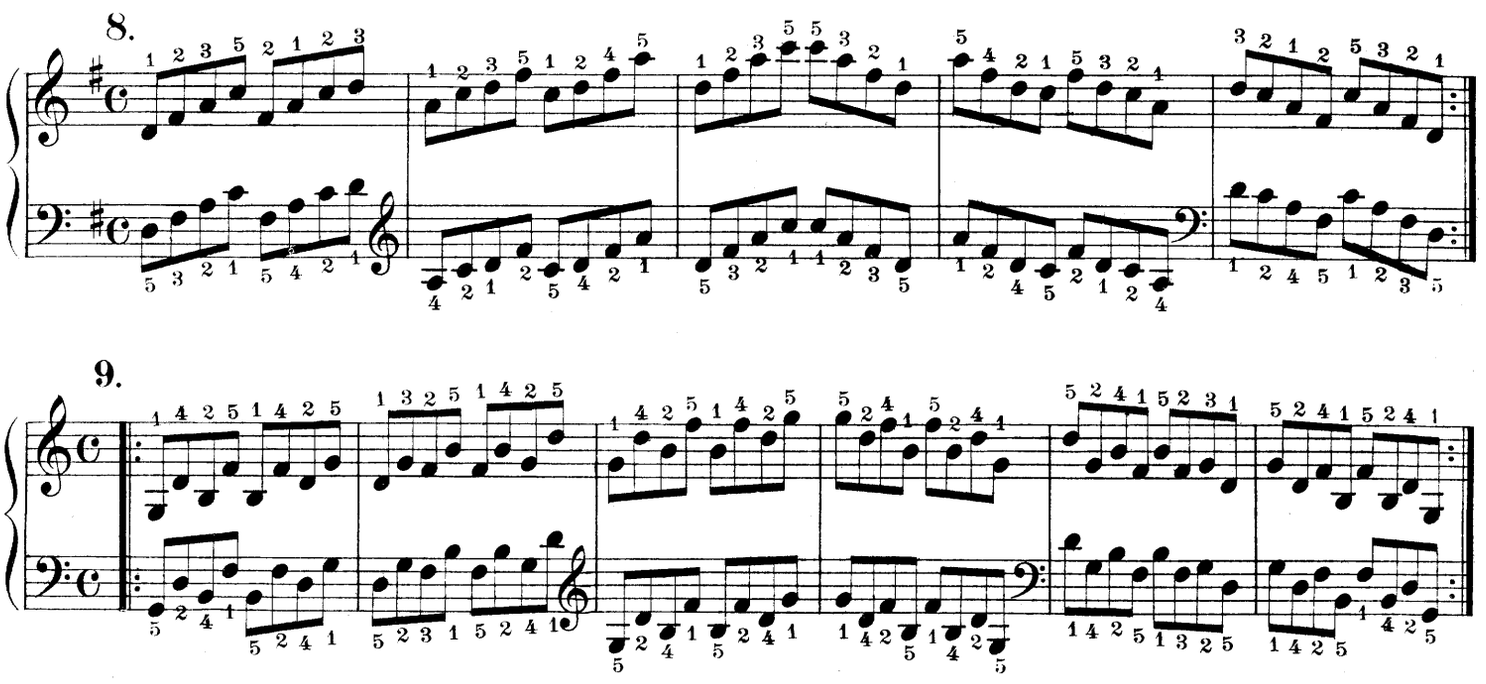
C. SEPTIMEN ACCORDE.

C. CHORDS OF THE SEVENTH.

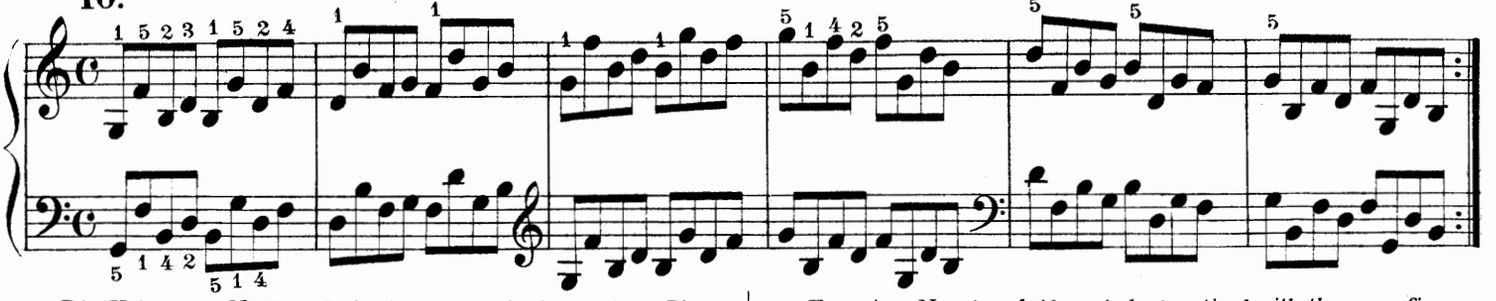


Die unter Nº 2-7 angegebenen Uebungen sind mit gleichem Fingersatz in allen Tonarten zu üben, nur bei Tonarten mit einer Obertaste ist folgender Fingersatz zu beachten, z.B. für Nº 7:

Exercises Nos. 2-7 are to be practiced with the same fingering in all Keys, excepting where one black note occurs; in which case, for Nº 7 the following is to be used:



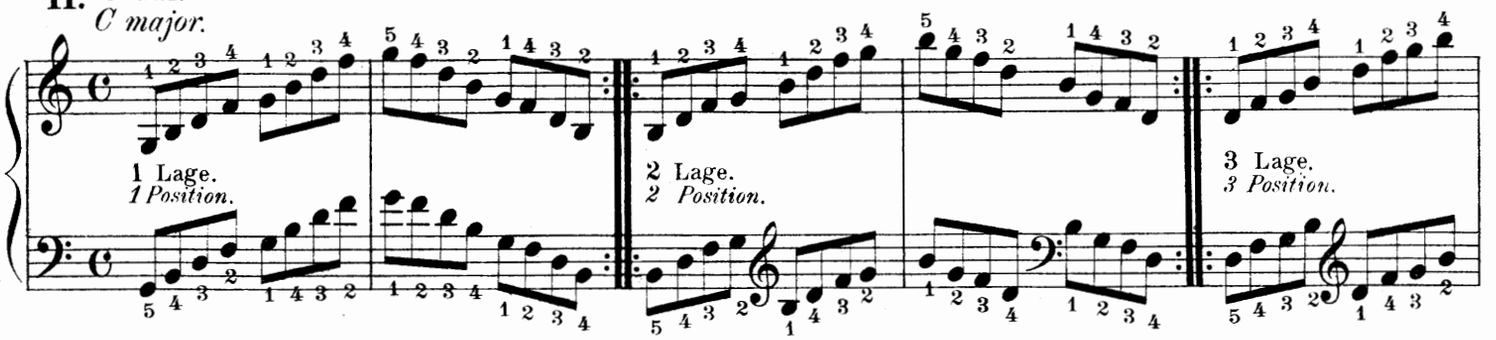
10.

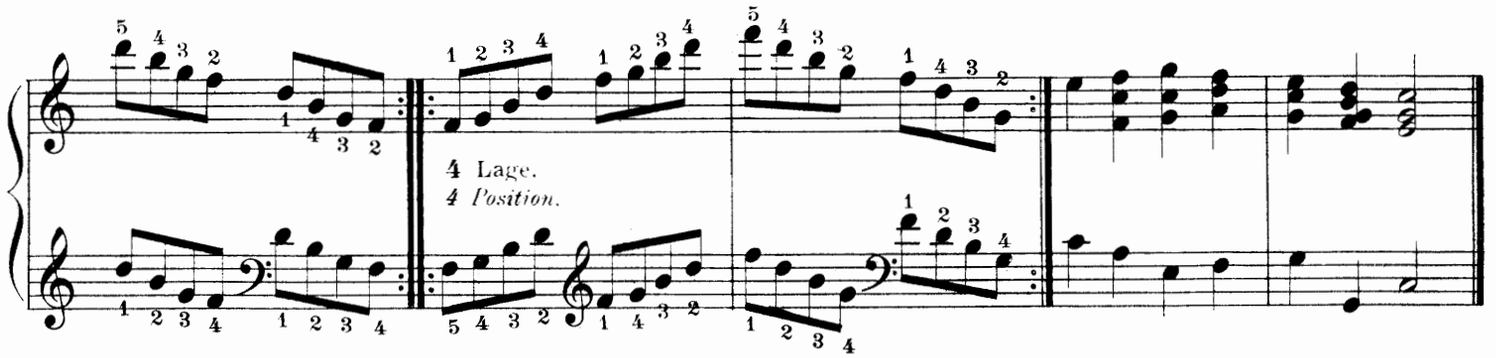


Die Uebungen Nº 9 und 10 übe man mit demselben Fingersatz in allen Tonarten.

Exercises Nos. 9 and 10 are to be practiced with the same fingering in all keys.

11. C dur.
C major.

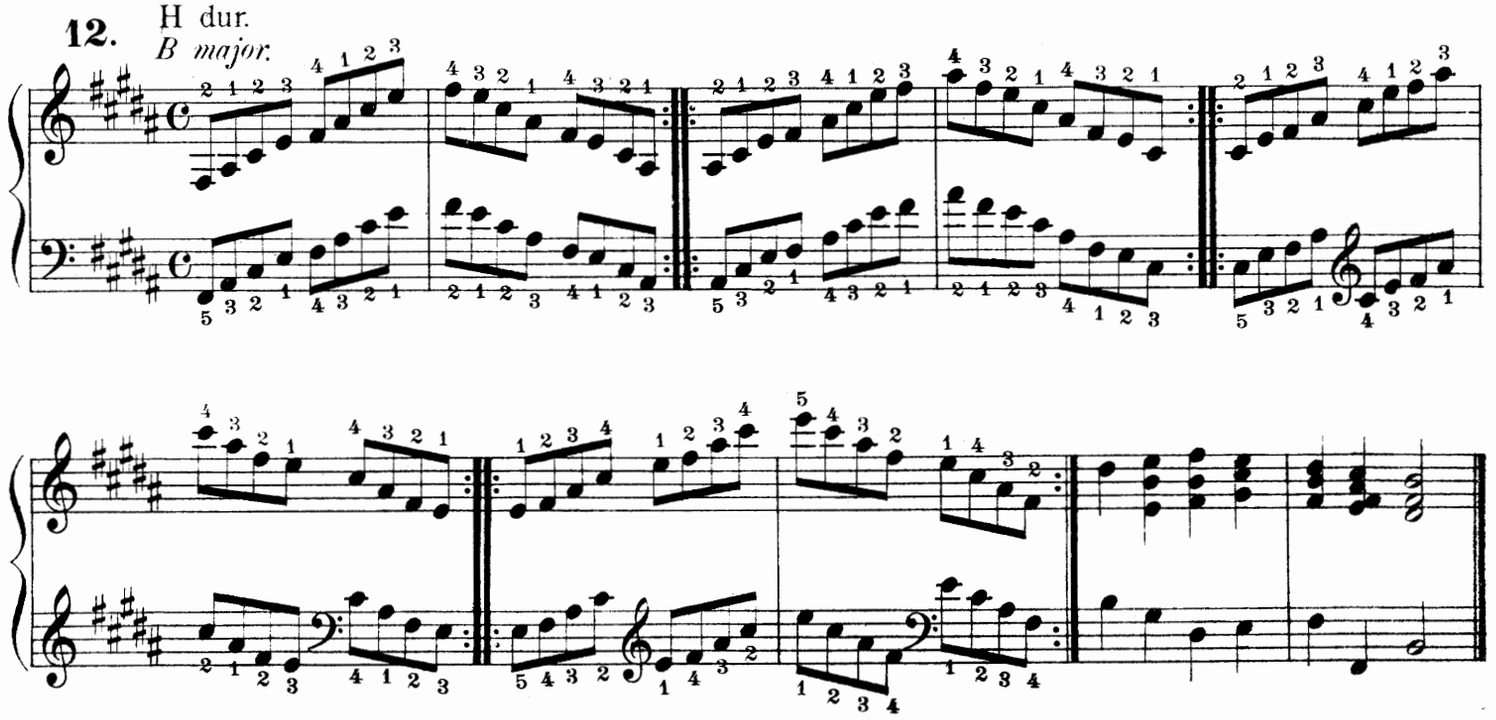




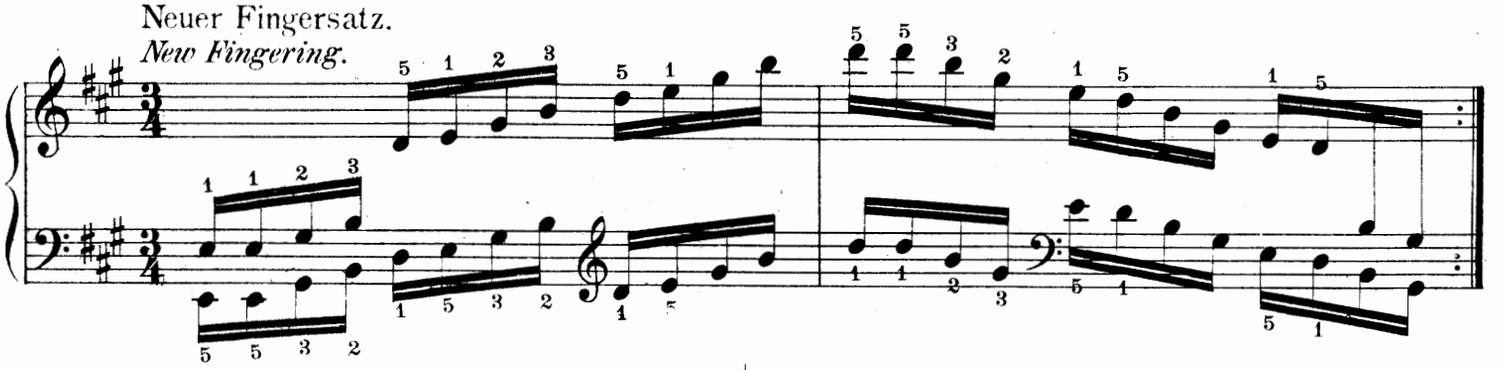
In allen Tonarten zu üben. Bei Tonarten, welche mit einer Obertaste beginnen, mit folgendem Fingersatz:

Practice in all keys. Where the exercise begins upon a black note, use the following fingering:

12. H dur.
B major.

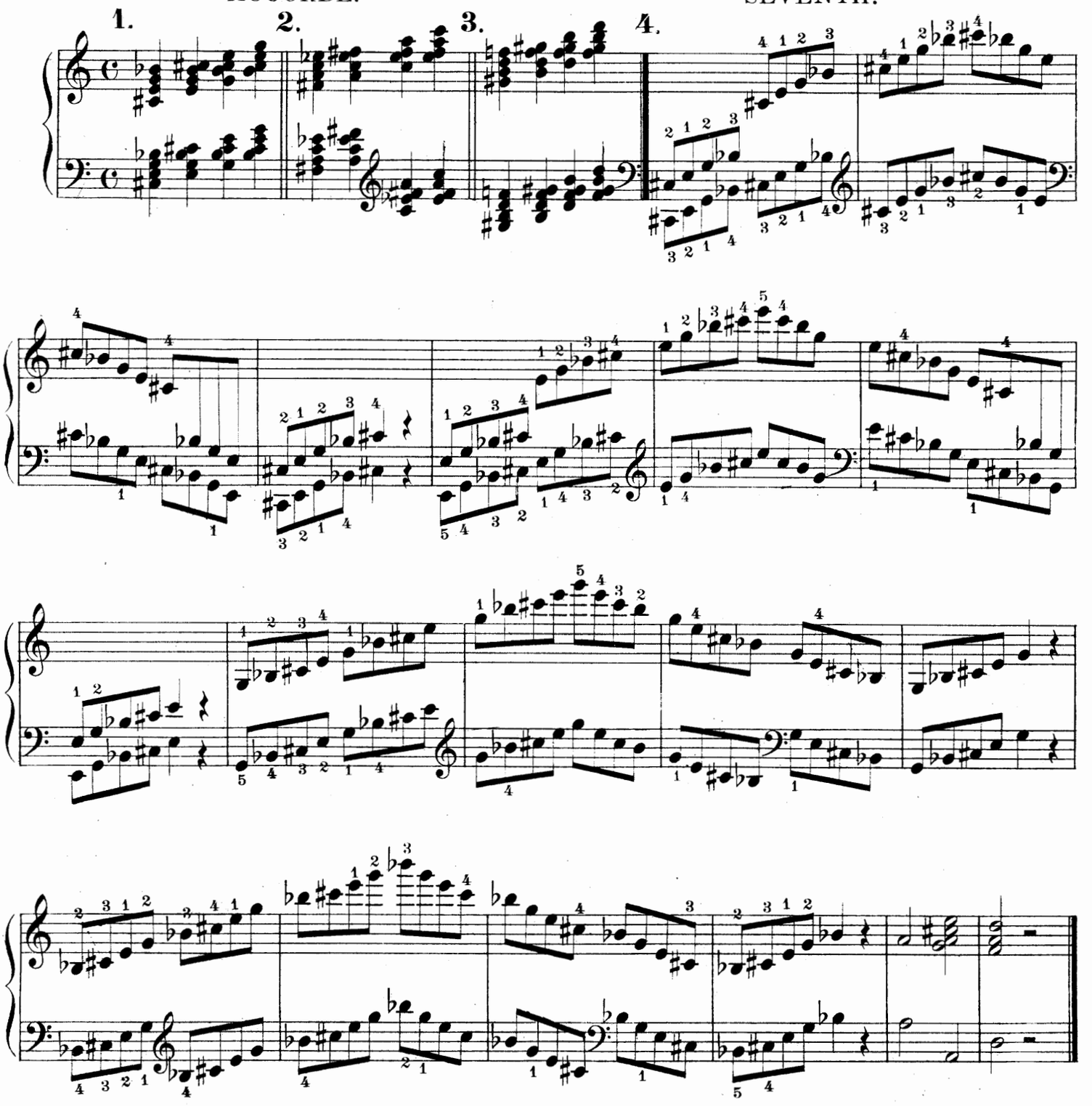


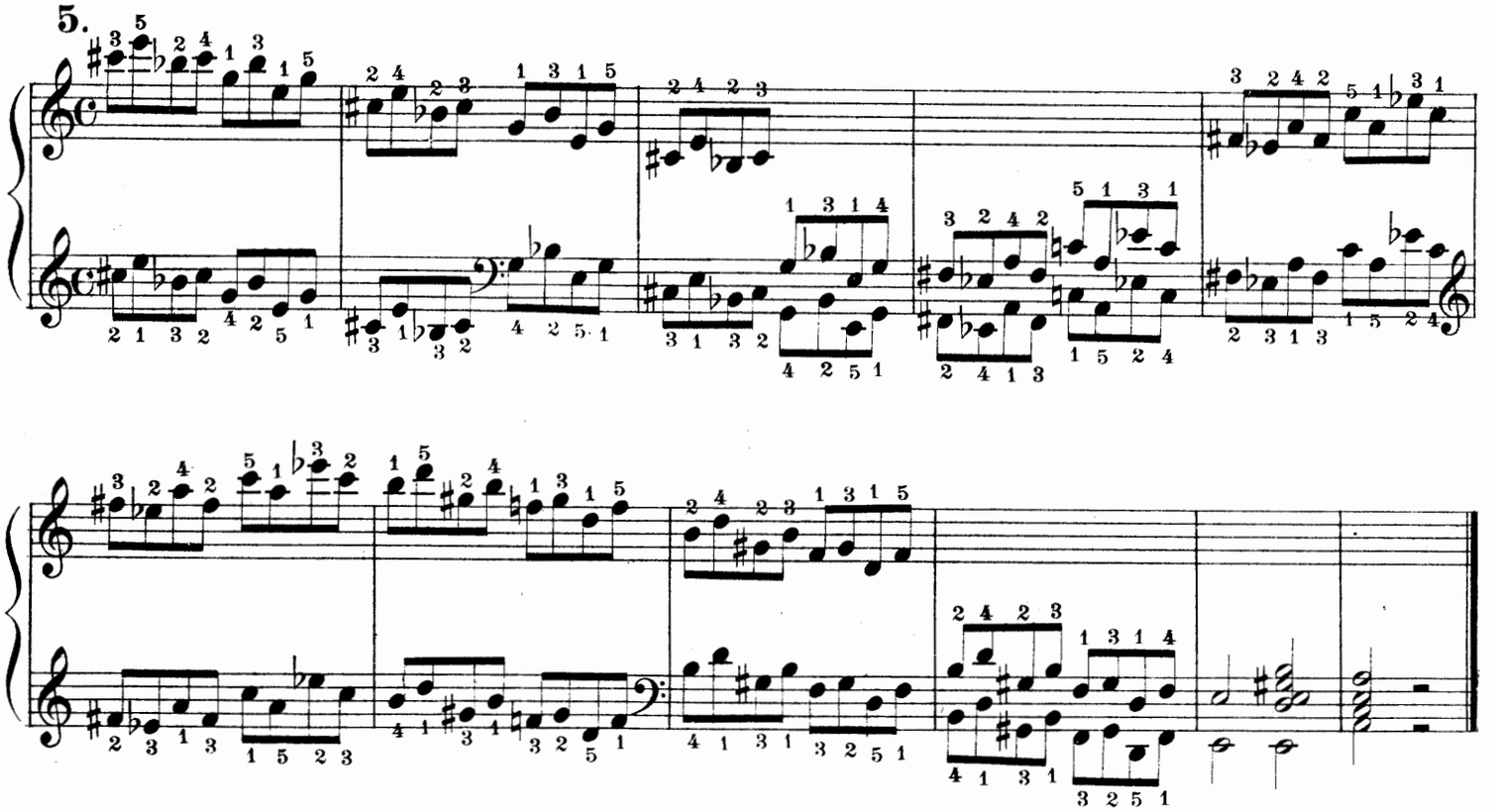
Neuer Fingersatz.
New Fingering.



D. VERMINDERTE SEPTIMEN ACCORDE.

D. CHORDS OF THE DIMINISHED SEVENTH.

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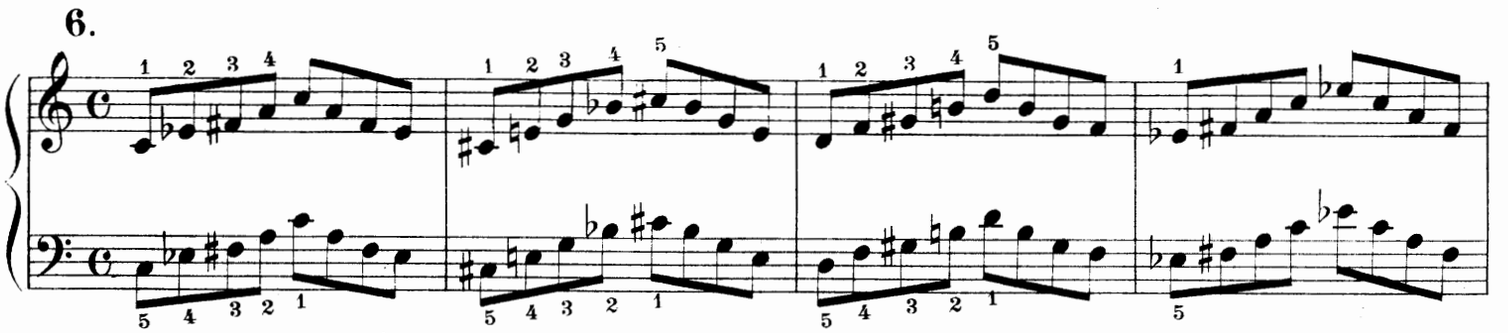
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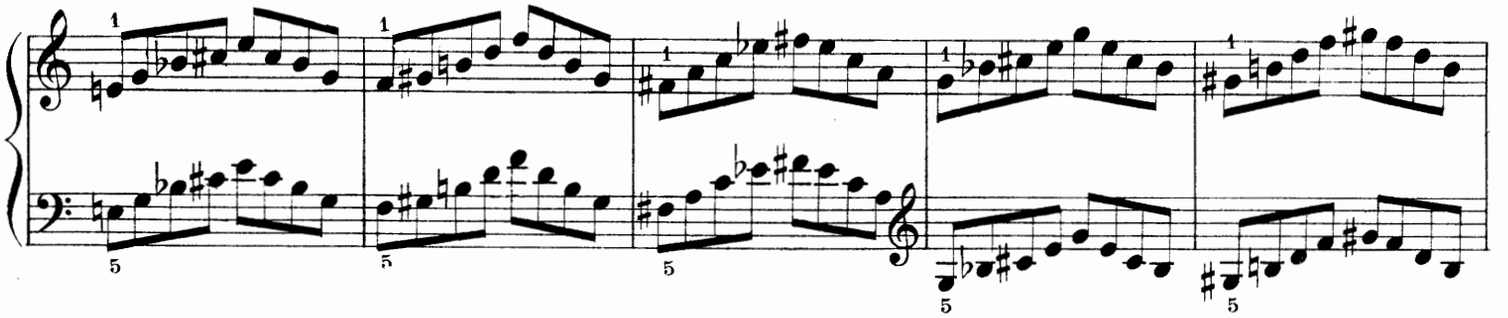
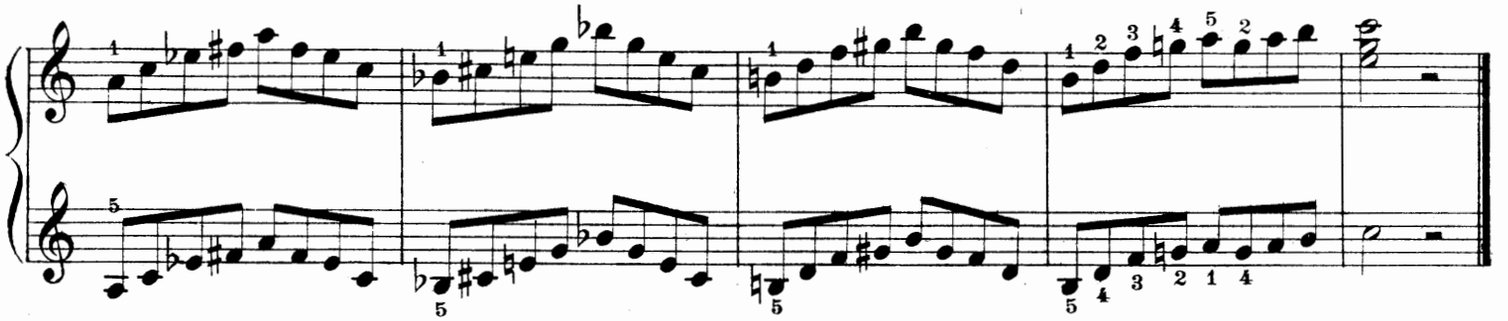




10. Teil.

GEBUNDENE TERZEN, QUARTEN UND SEXTEN.

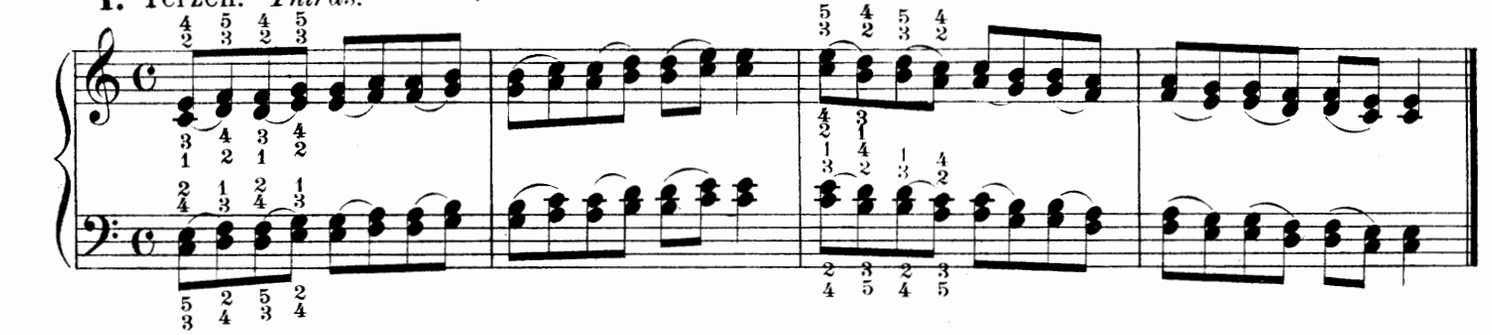
A. Vorübungen.

Part 10.

LEGATO THIRDS, FOURTHS AND SIXTHS.

A. Preparatory Exercises.

1. Terzen.—*Thirds.*



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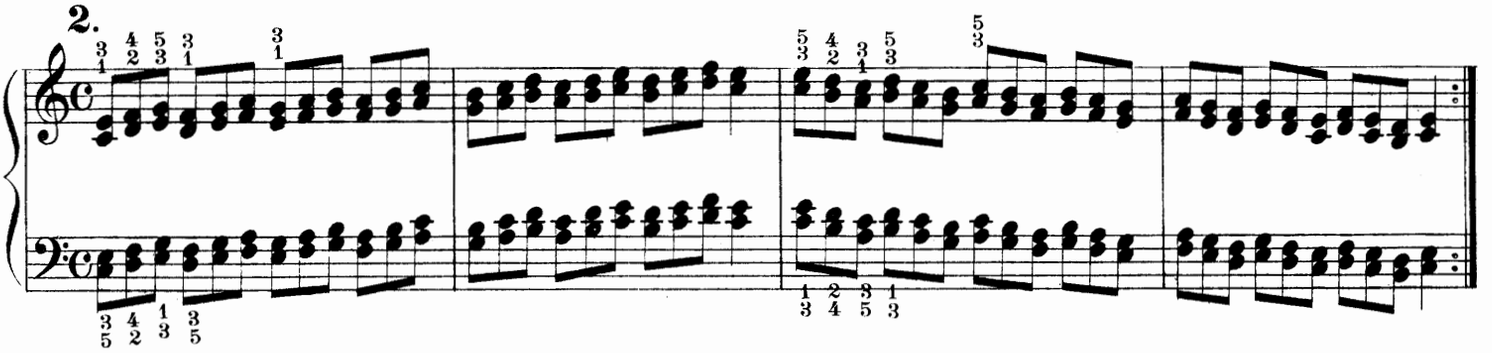

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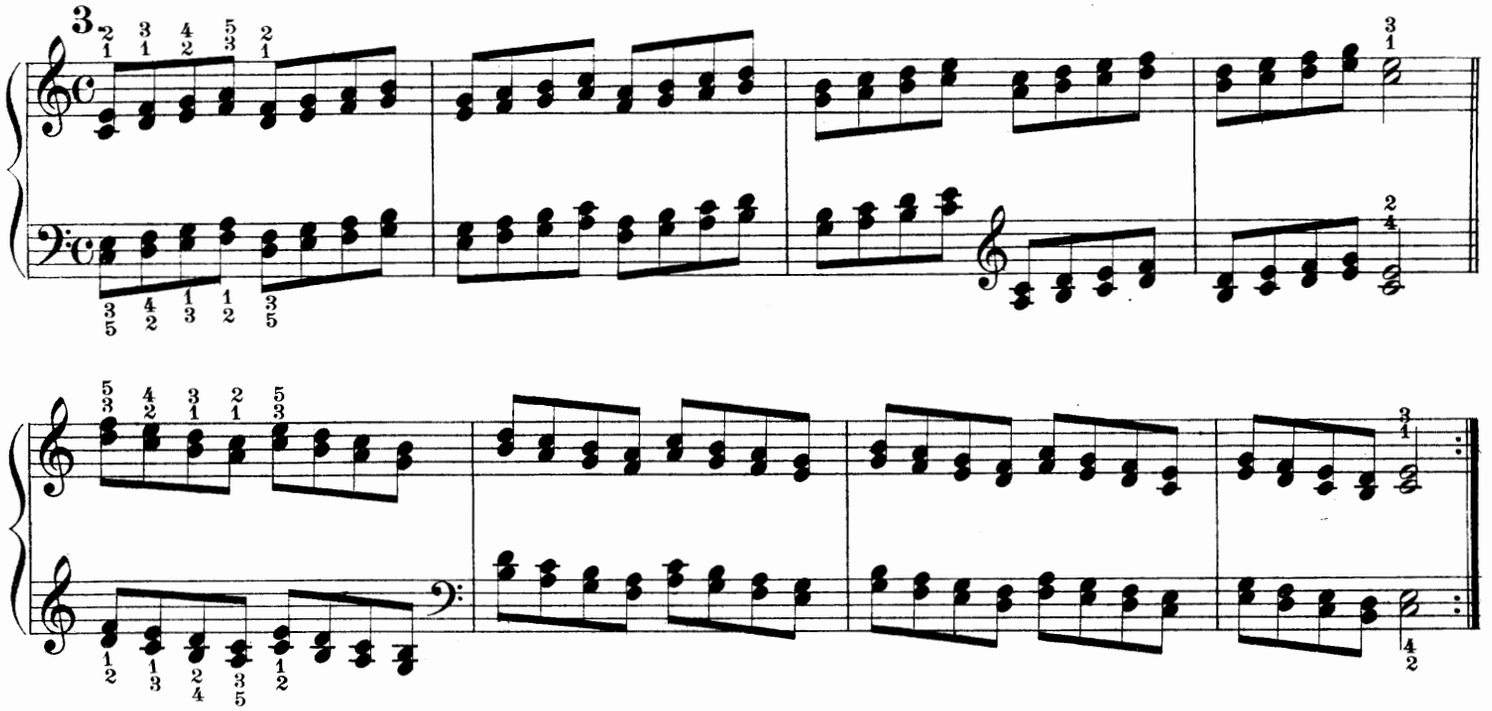
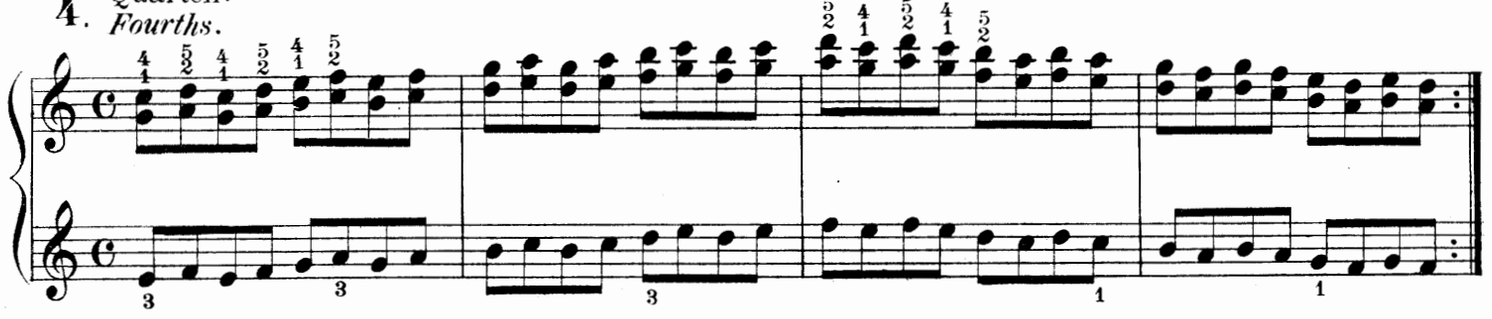


4. Quarten.
Fourths.



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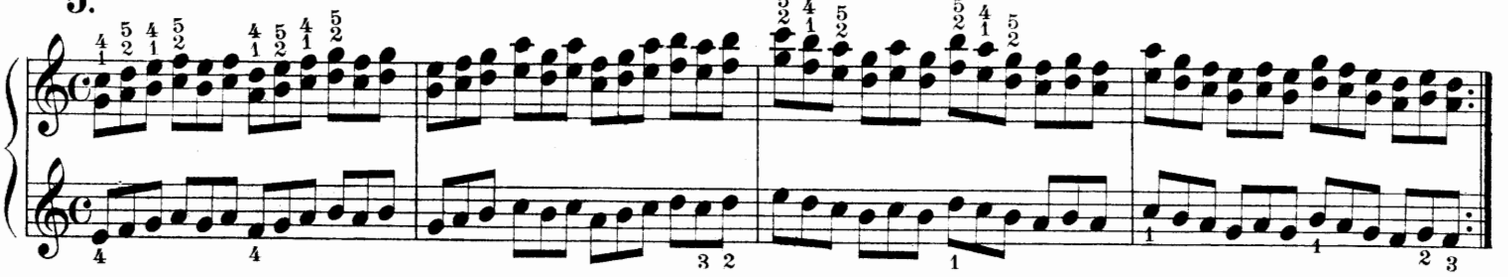
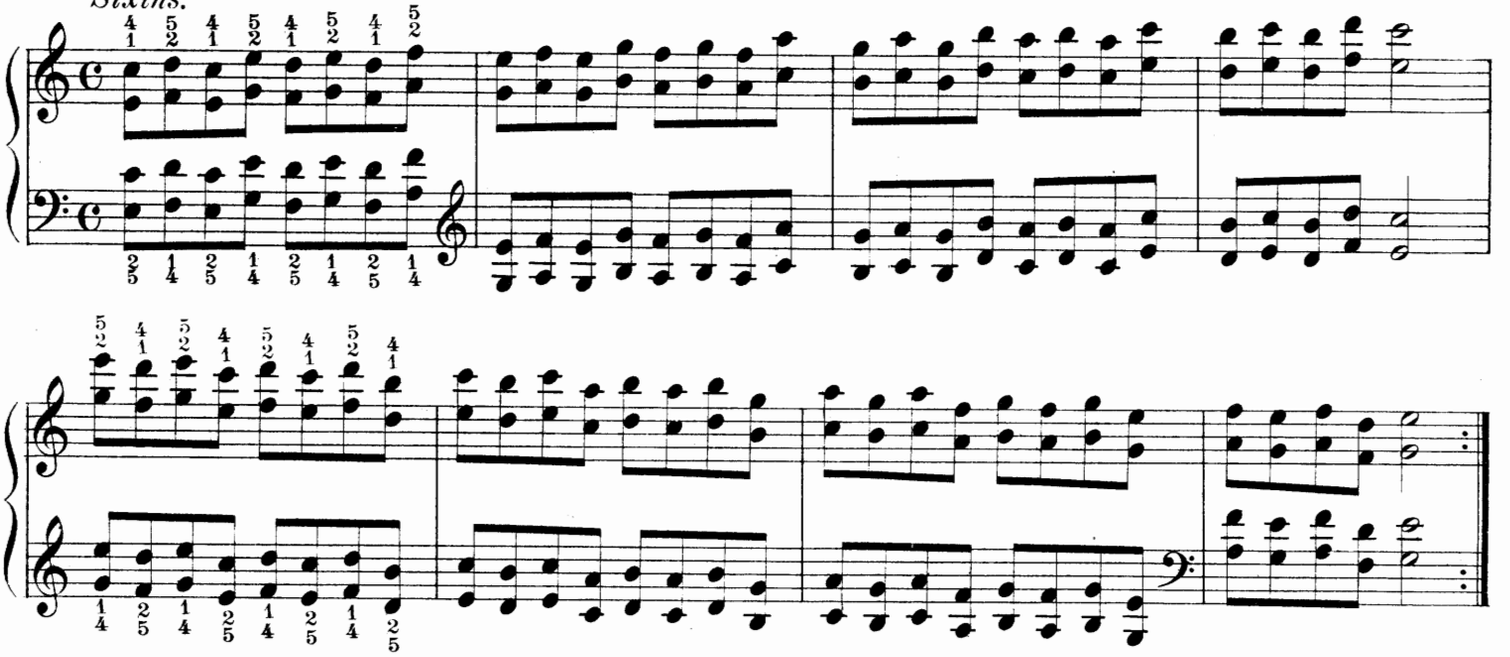


6. Sexten.
Sixths.



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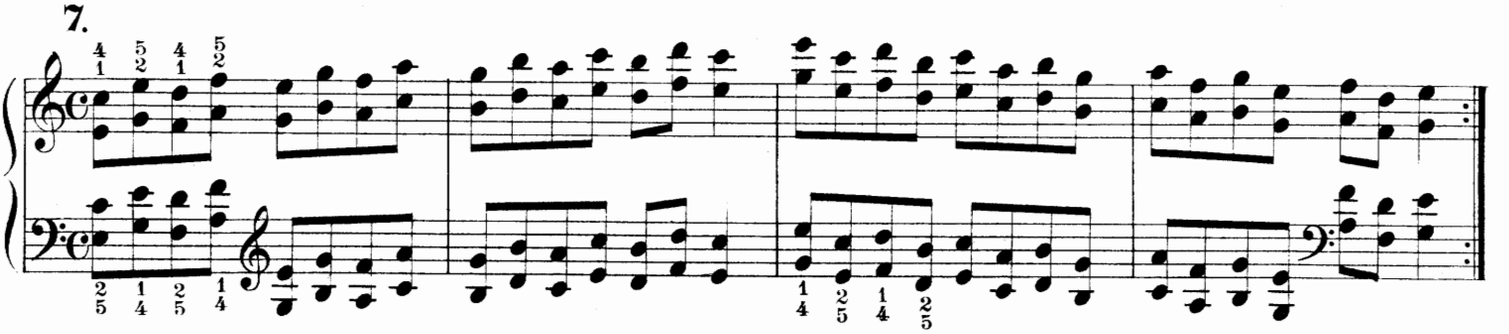

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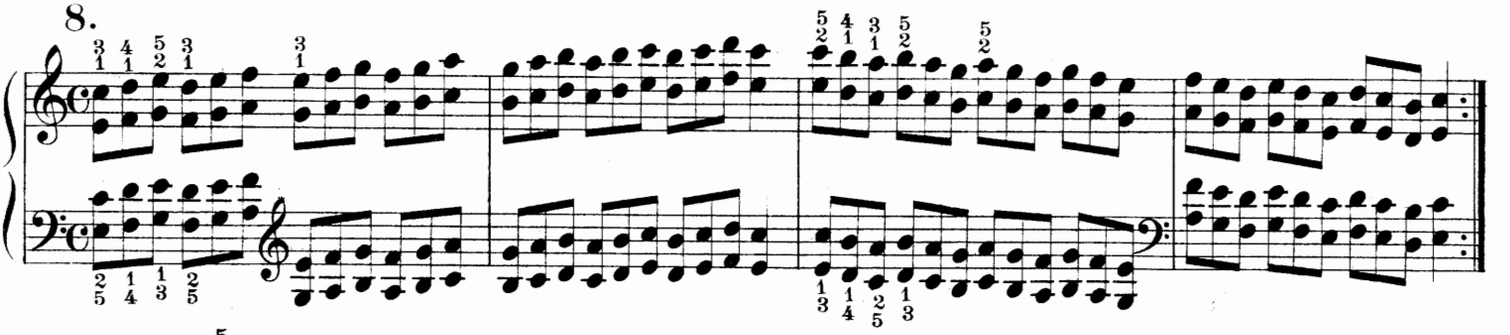

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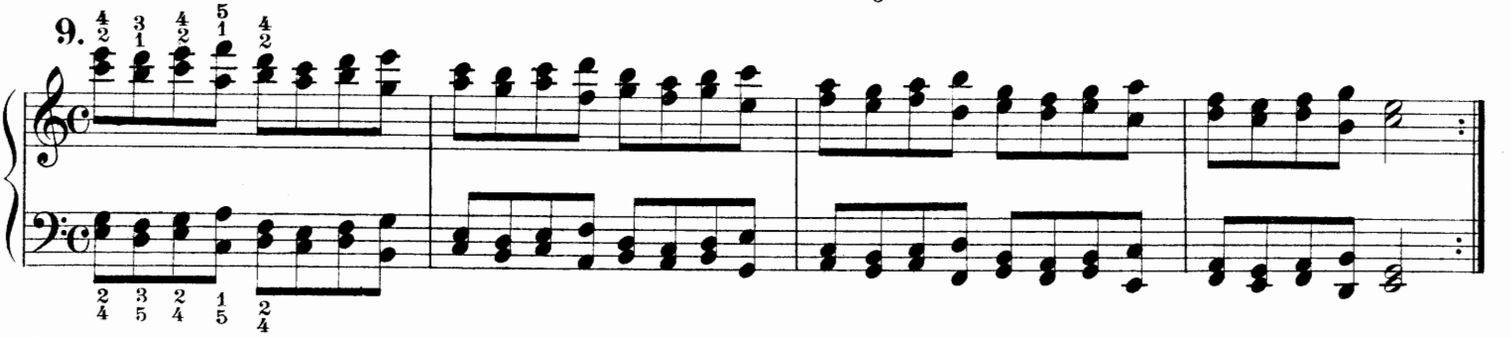
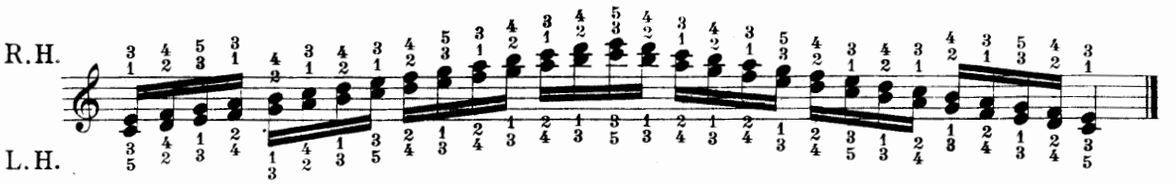


ANMERKUNG DES HERAUSGEBERS.

Obwohl der Fingersatz bei den Tonleitern in doppelten Terzen, von verschiedenen Autoritäten in mehreren Weisen angegeben wird, halten die meistern der besten Lehrer heute noch an dem System von Plaidy und Dreyschock fest, in welchem der Fingersatz $\frac{5}{3}$ nur einmal in jeder Octave vorkommt; die Reihenfolge ist $\begin{matrix}3&4&5&3&4&3&4\\1&2&3&1&2&1&2\end{matrix}$ mit der rechten Hand und $\begin{matrix}3&2&1&2&1&2&1\\5&4&3&4&3&4&3\end{matrix}$ mit der linken, zum Beispiel:

NOTE BY THE EDITOR.

While the fingering for the scales in double thirds is given in various ways by different authorities, yet, most of the best teachers of the day hold to the system of Plaidy and Dreyschock, in which the fingering $\frac{5}{3}$ *occurs but once in each octave; the order of succession being* $\begin{matrix}3&4&5&3&4&3&4\\1&2&3&1&2&1&2\end{matrix}$ *in the right hand, and* $\begin{matrix}3&2&1&2&1&2&1\\5&4&3&4&3&4&3\end{matrix}$ *in the left hand, as follows:*



Da der fünfte Finger der einzige ist, der in jeder Oktave nur einmal gebraucht wird, so ist nichts nötig, als die Note zu bezeichnen, auf welche der 5te Finger in jedem der verschiedenen Tonarten fallen soll, um den Fingersatz in den verschiedenen Tonleitern anzugeben, u.zw. wie folgt:

C. Dur.
L. H. 5 auf C. R. H. 5 auf G.

Die folgende Tabelle giebt den Fingersatz der ganzen Reihenfolge der Tonleitern nach dieser Methode in doppelten Terzen an, indem sie nur den Satz des fünften Fingers bezeichnet.

Since the 5th finger is the only finger used but once in each octave, it is only necessary to designate the note upon which the 5th finger should fall in each of the various keys, in order to indicate the fingering of the different scales, thus:

C. Major.
L. H. 5 on C. R. H. 5 on G.

The following table gives the fingering of the entire series of scales in double thirds, according to this method of indicating by the 5th finger only.

Fingersats für doppelten Terzen.
Fingering for Double Thirds.

Dur Tonleitern.
Major Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
5–C (C dur. / *C major.*)	5–G	5–D (G dur. / *G major.*)	5–D	5–A (D dur. / *D major.*)	5–A	5–A (A dur. / *A major.*)	5–E
5–A (E dur. / *E major.*)	5–B	5–A♯ (H dur. / *B major.*)	5–F♯	5–A♯ (Fis dur. / *F♯ major.*)	5–F♯	5–B♭ (Des dur. / *D♭ major.*)	5–G♭
5–F (As dur. / *A♭ major.*)	5–G	5–C (Es dur. / *E♭ major.*)	5–G	5–G (B dur. / *B♭ major.*)	5–G	5–F (F dur. / *F major.*)	5–G

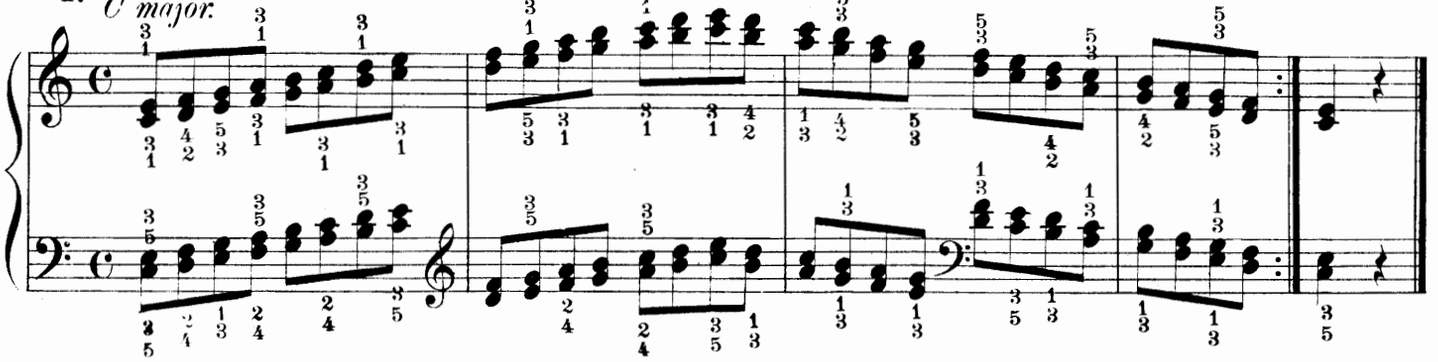
Harmonische Moll Tonleitern.
Harmonic Minor Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
5–C (C moll. / *C minor.*)	5–C	5–G (G moll. / *G minor.*)	5–D	5–G (D moll. / *D minor.*)	5–E	5–E (A moll. / *A minor.*)	5–B
5–A (E moll. / *E minor.*)	5–B	5–A♯ (H moll. / *B minor.*)	5–A♯	5–A (Fis moll / *F♯ minor.*)	5–E♯	5–A (Cis moll. / *C♯ minor.*)	5–B♯
5–E (Gis moll. / *G♯ minor.*)	5–F×	5–C♭ (Es moll. / *E♭ minor.*)	5–G♭	5–B♭ (B moll / *B♭ minor.*)	5–G♭	5–F (F moll. / *F minor.*)	5–G

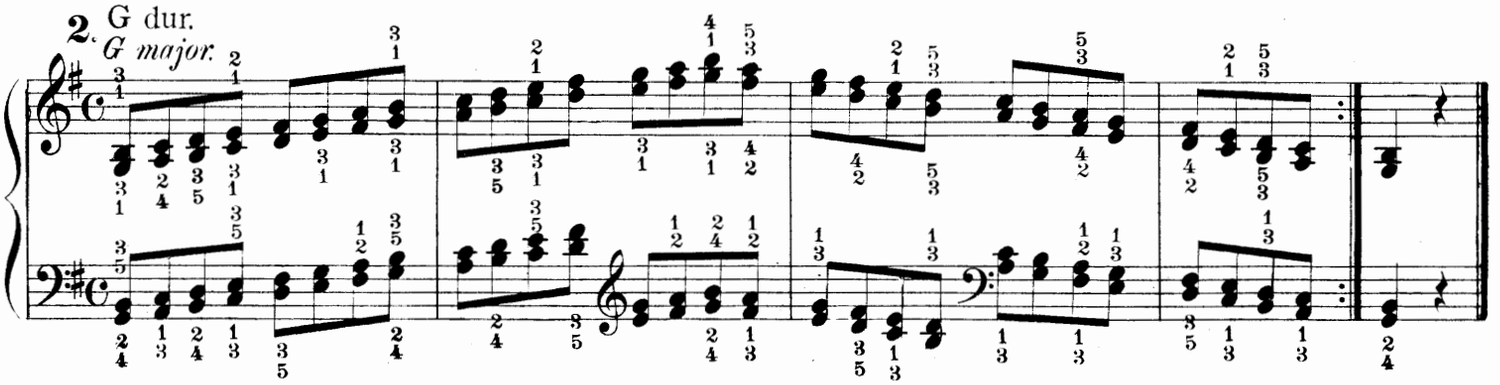
B. Tonleitern in doppelten Terzen. | *B. Scales in Double Thirds.*

DUR TONLEITERN
MAJOR SCALES

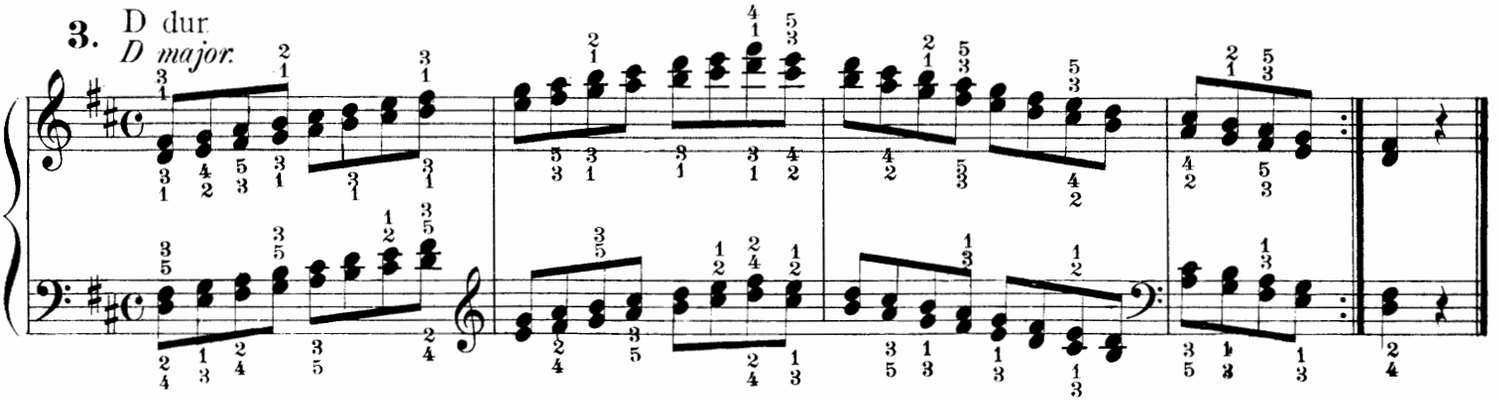
1. C dur.
C major.



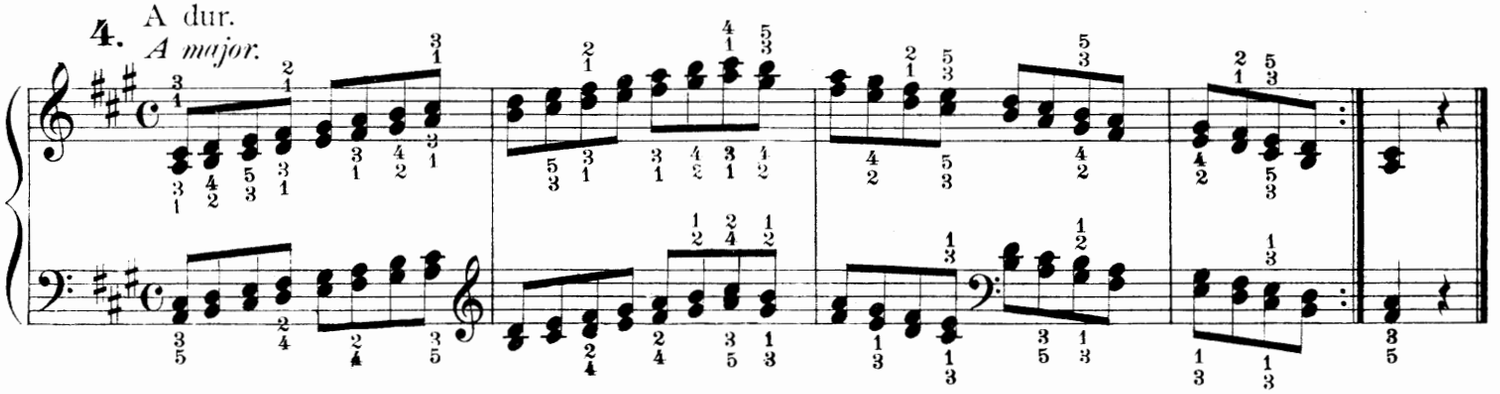
2. G dur.
G major.



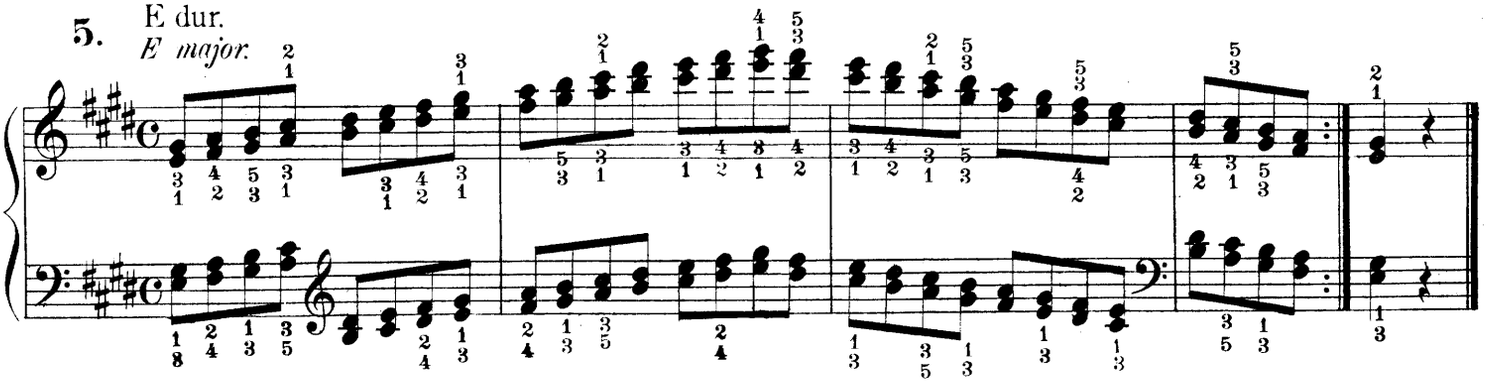
3. D dur
D major.



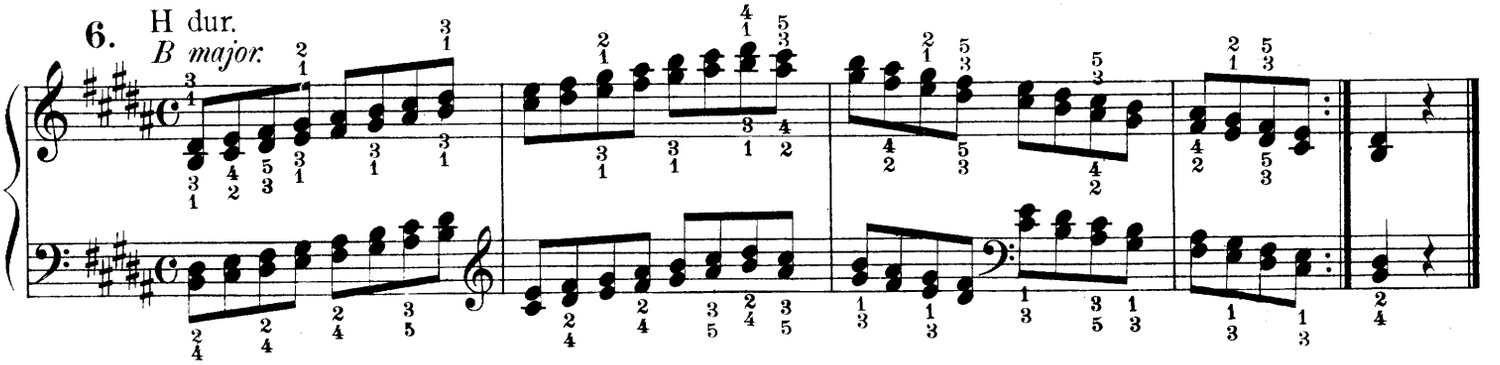
4. A dur.
A major.



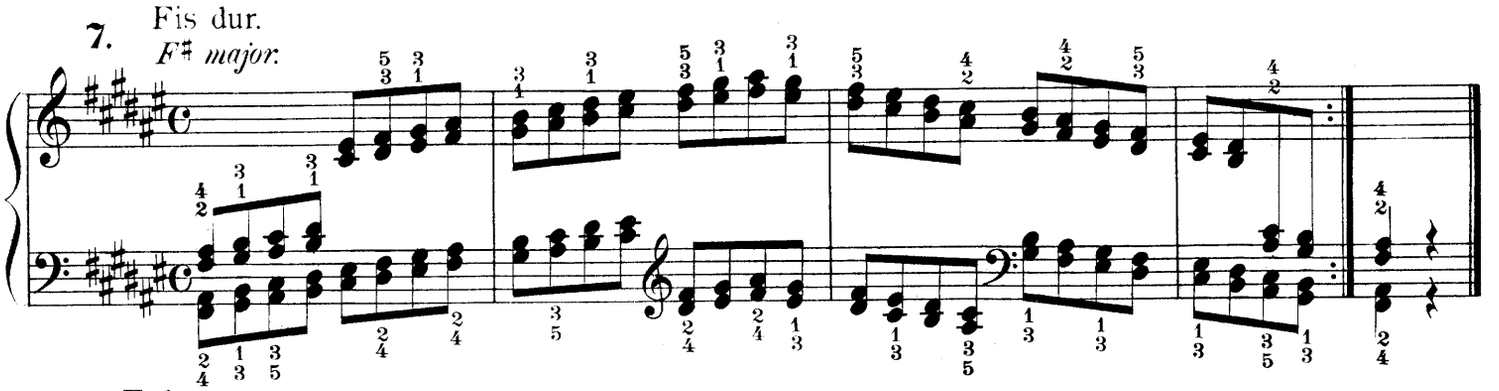
5. E dur.
E major.



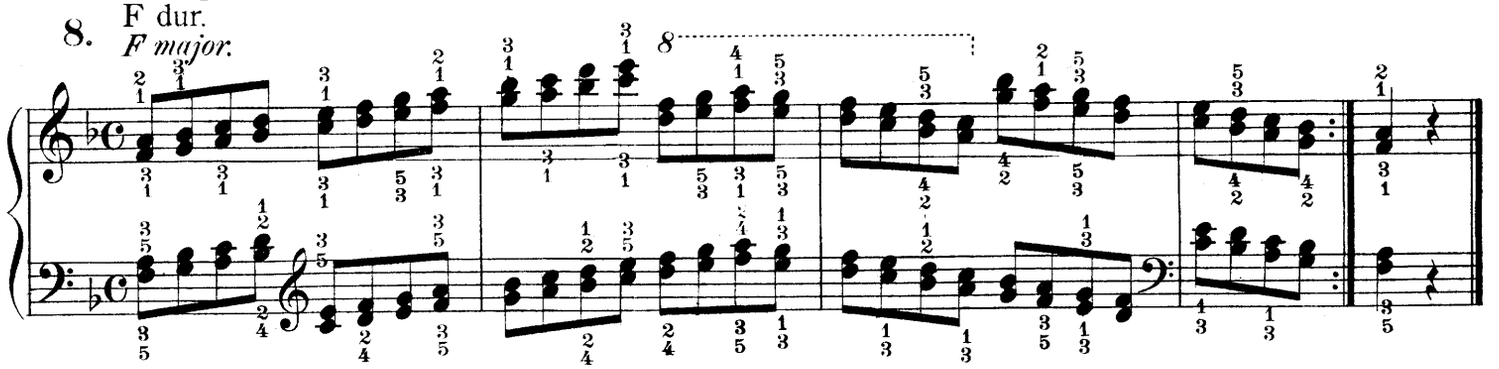
6. H dur.
B major.



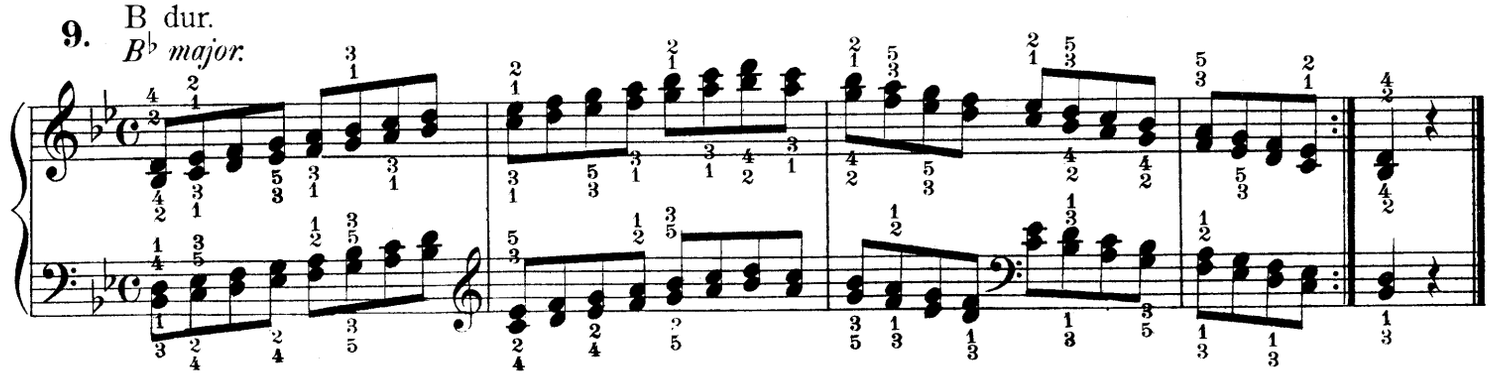
7. Fis dur.
F♯ major.



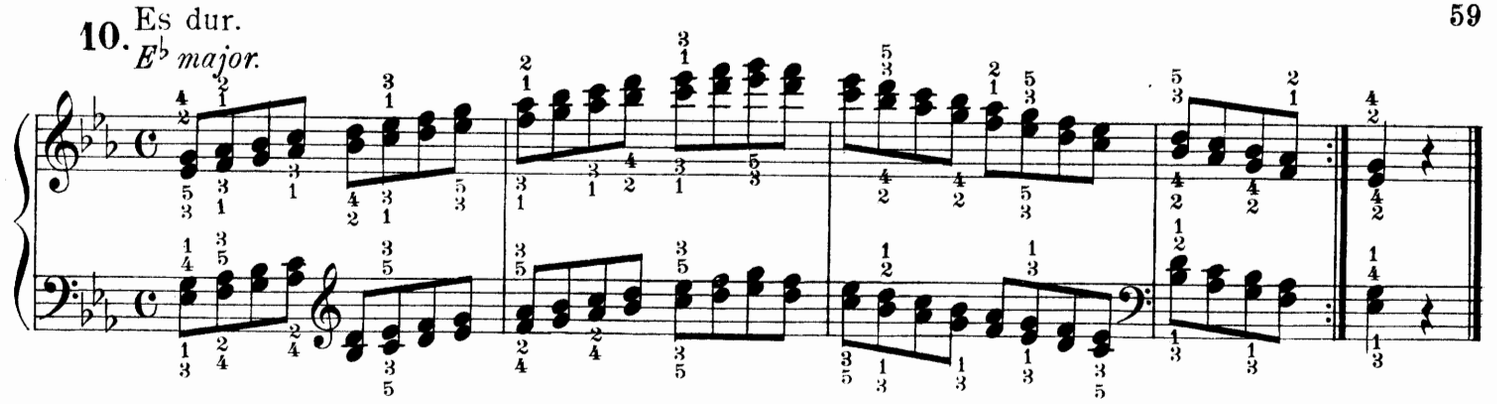
8. F dur.
F major.



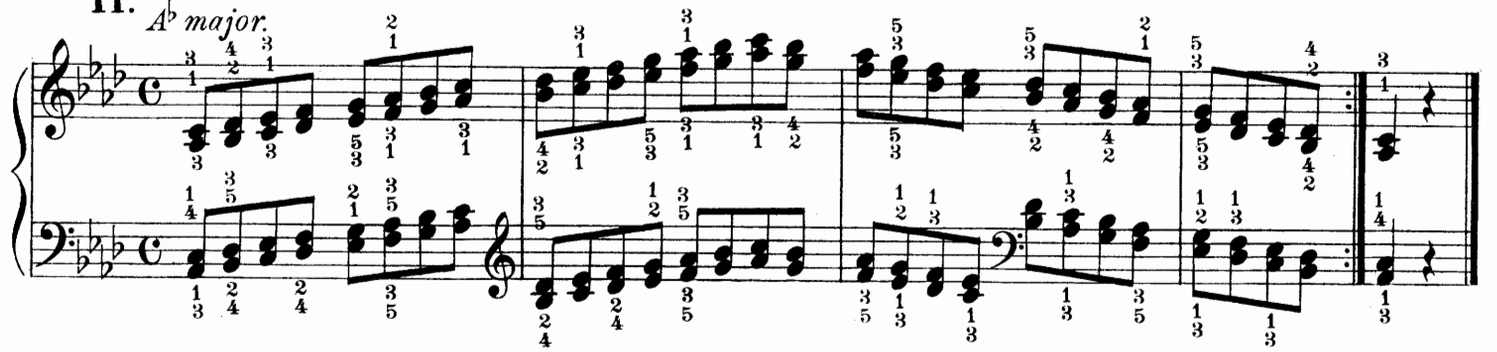
9. B dur.
B♭ major.



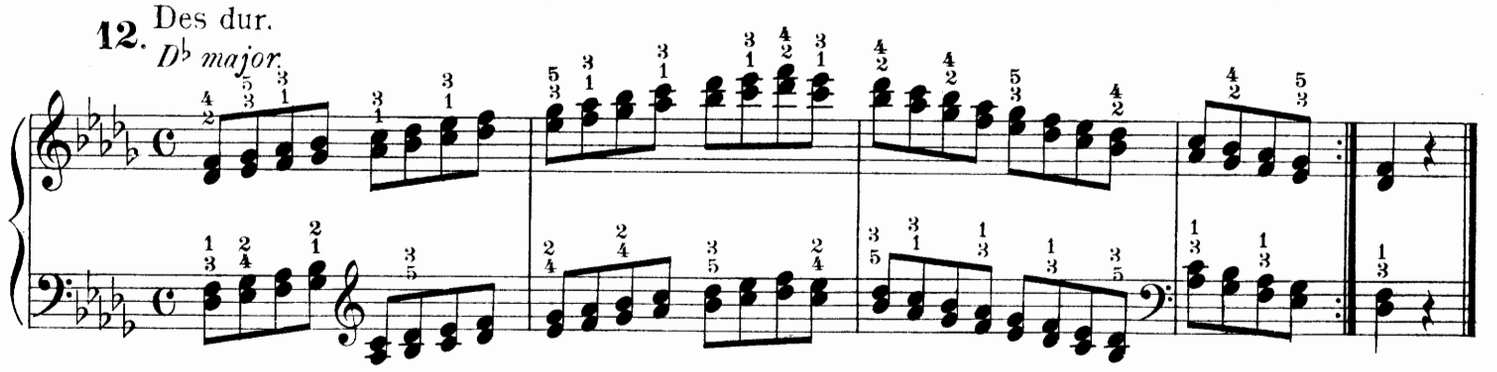
10. Es dur.
E♭ major.



11. As dur.
A♭ major.

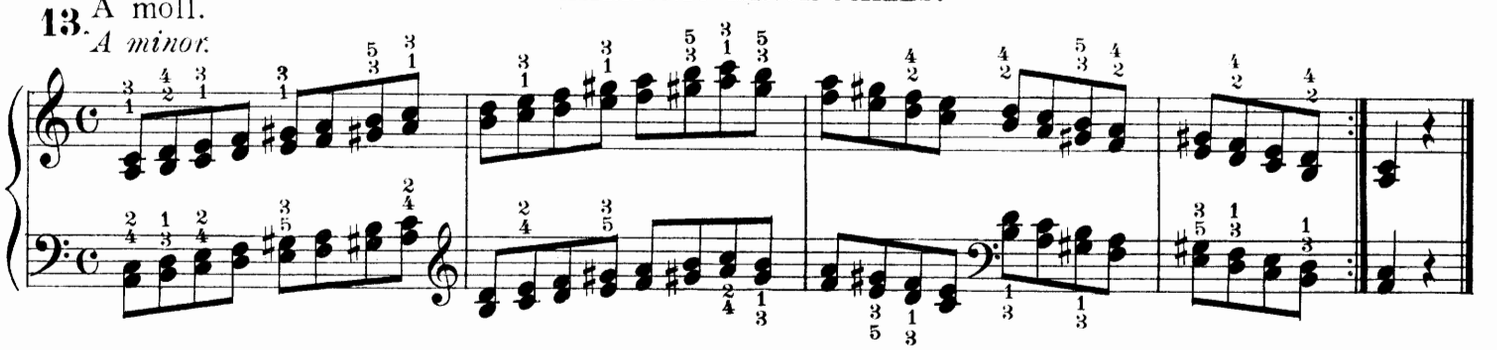


12. Des dur.
D♭ major.

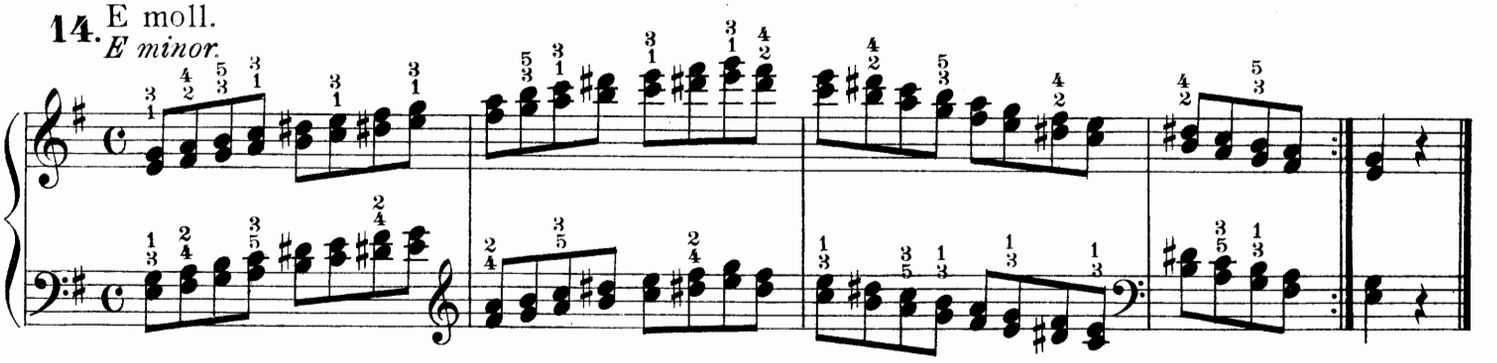


HARMONISCHE MOLL TONLEITERN.
HARMONIC MINOR SCALES.

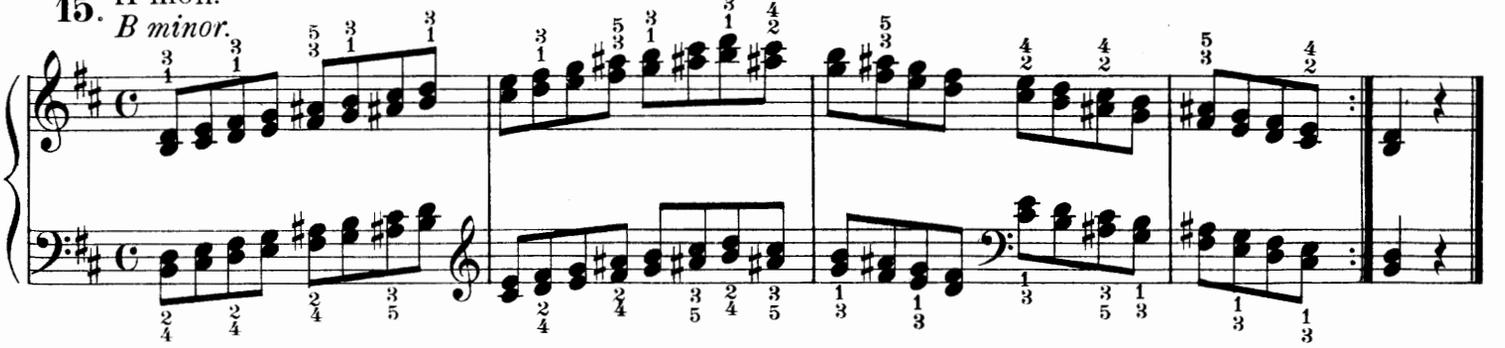
13. A moll.
A minor.



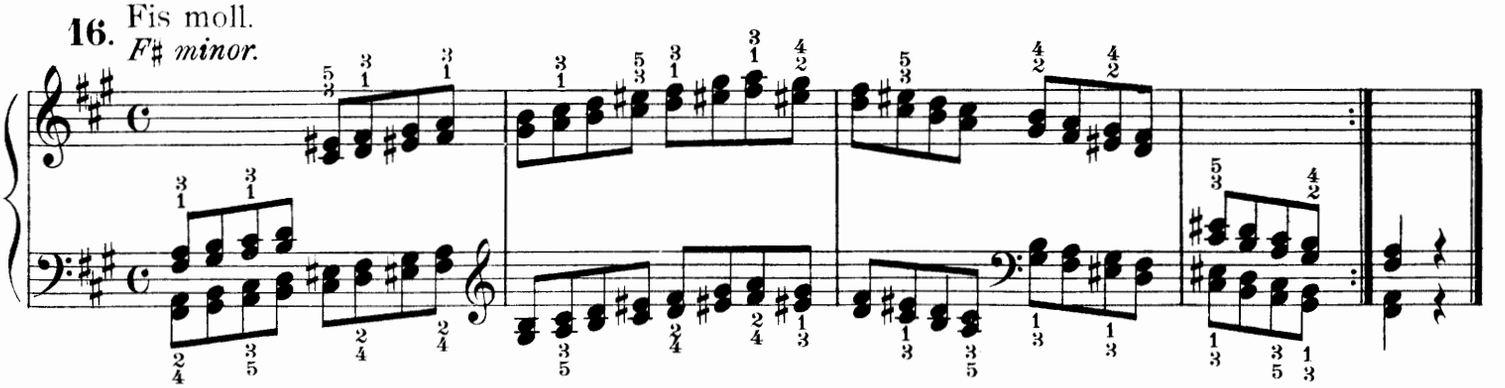
14. E moll.
E minor.



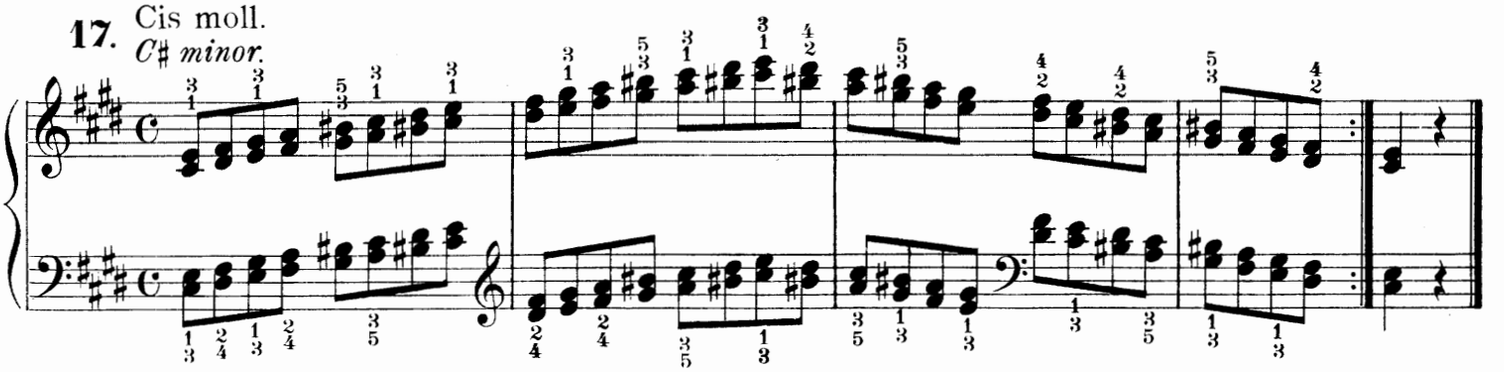
15. H moll.
B minor.



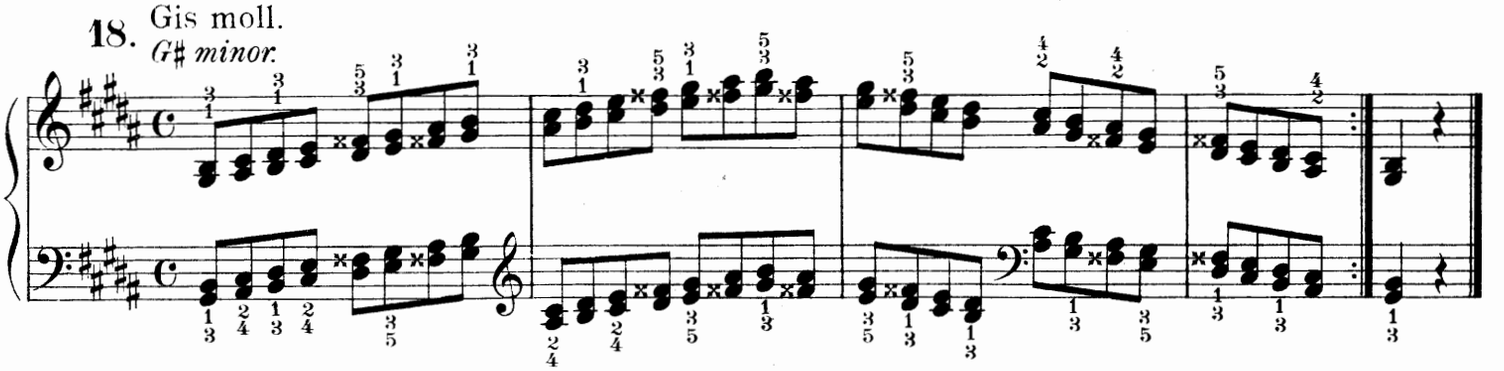
16. Fis moll.
F♯ minor.



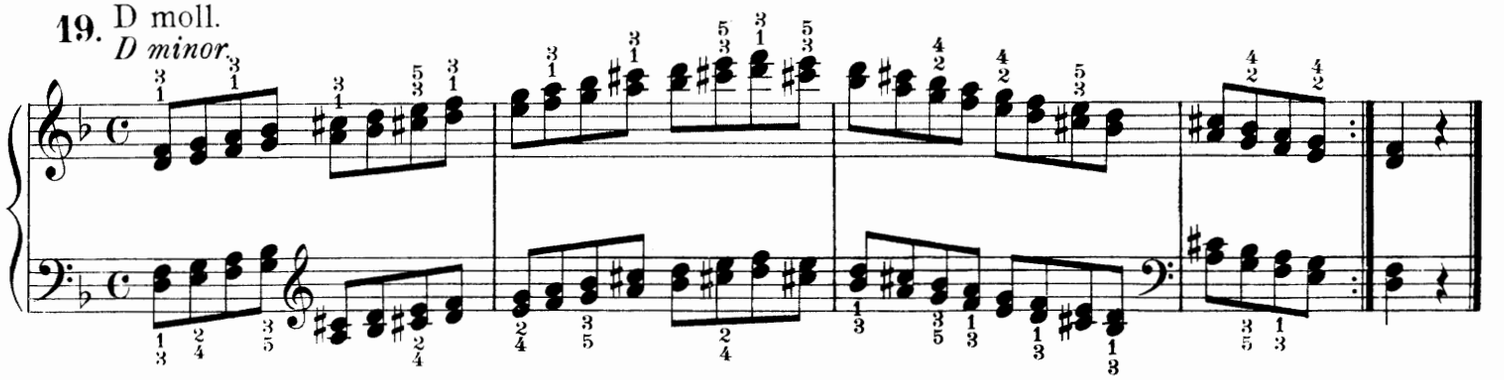
17. Cis moll.
C♯ minor.



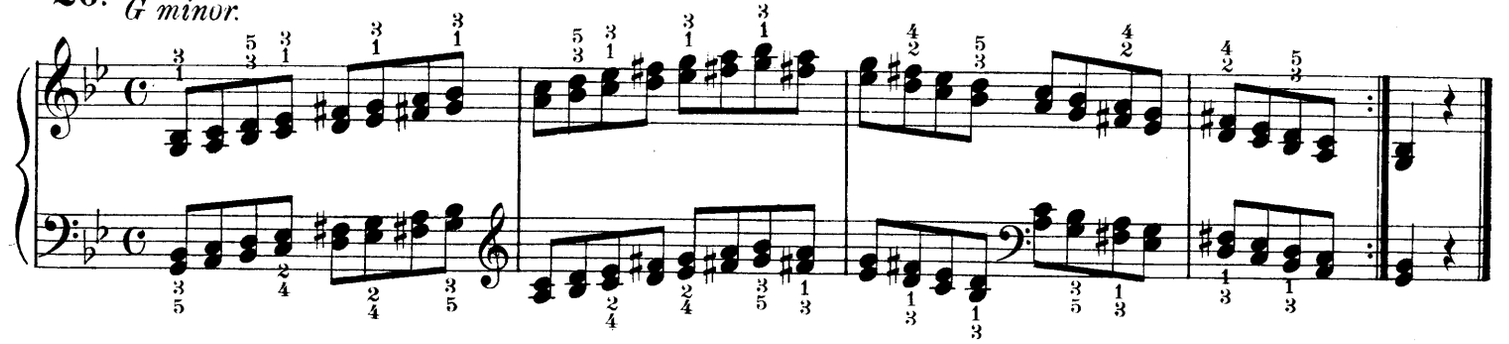
18. Gis moll.
G♯ minor.



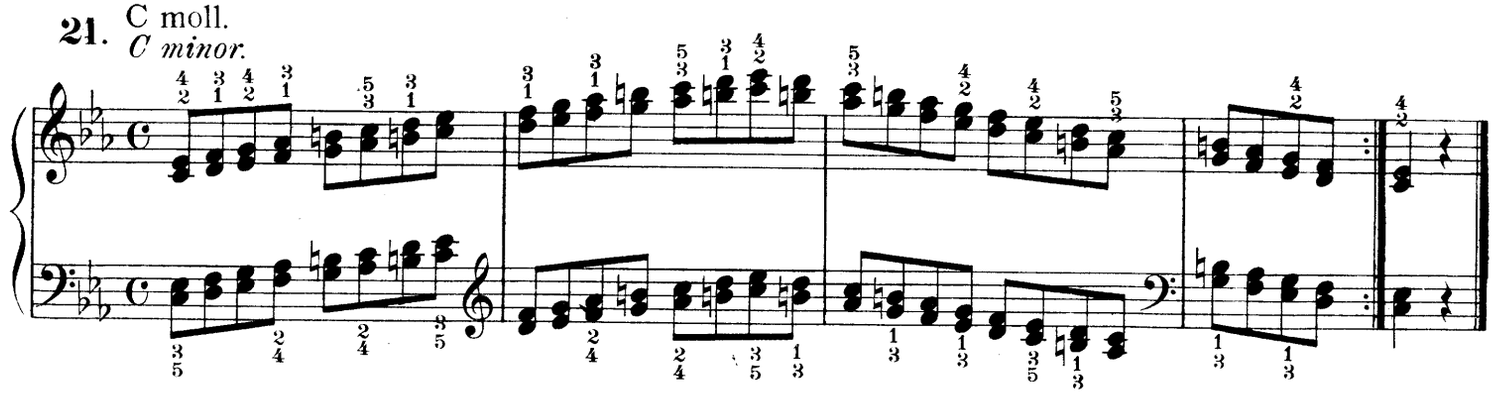
19. D moll.
D minor.



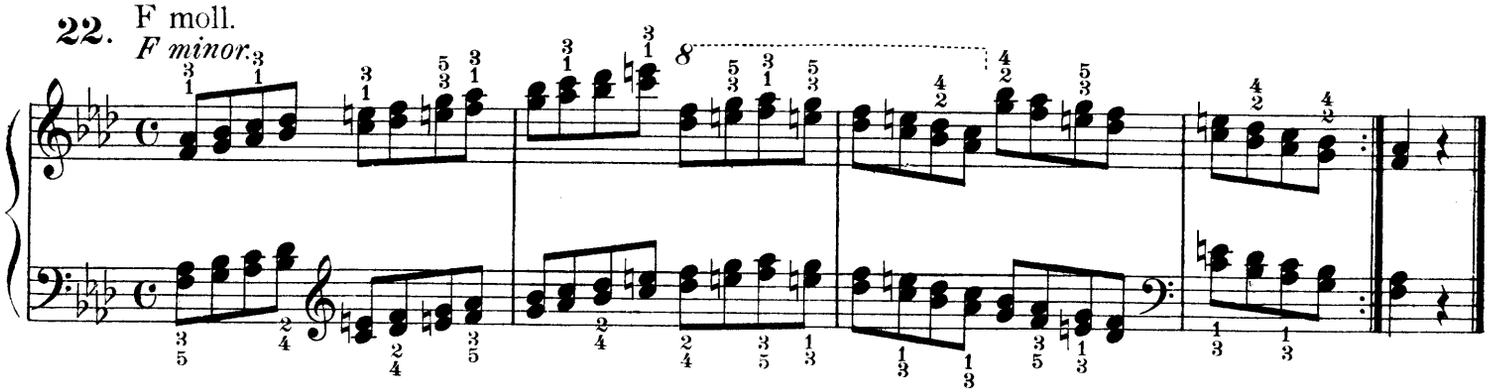
20. G moll.
G minor.



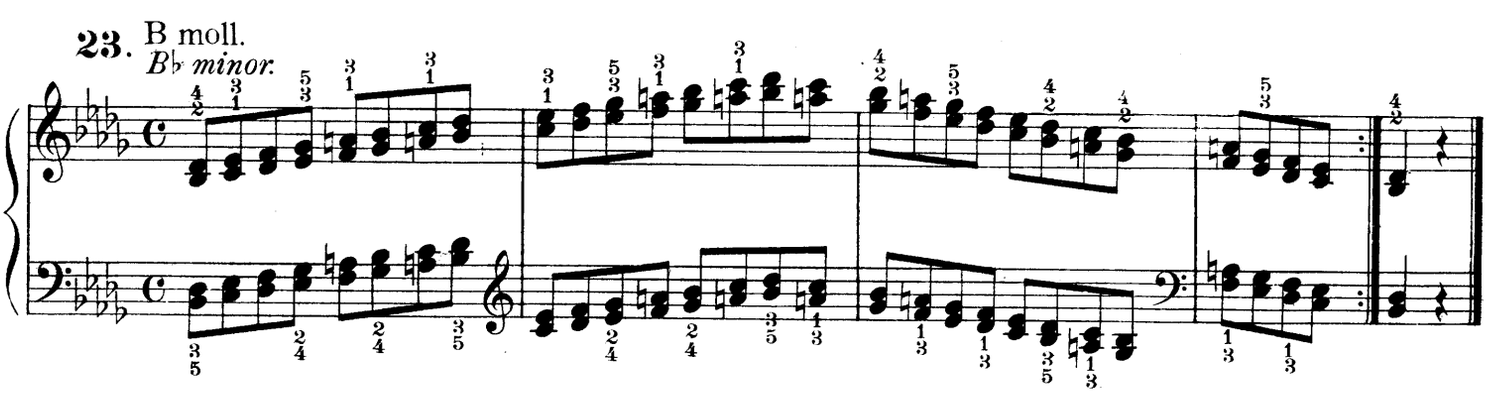
21. C moll.
C minor.



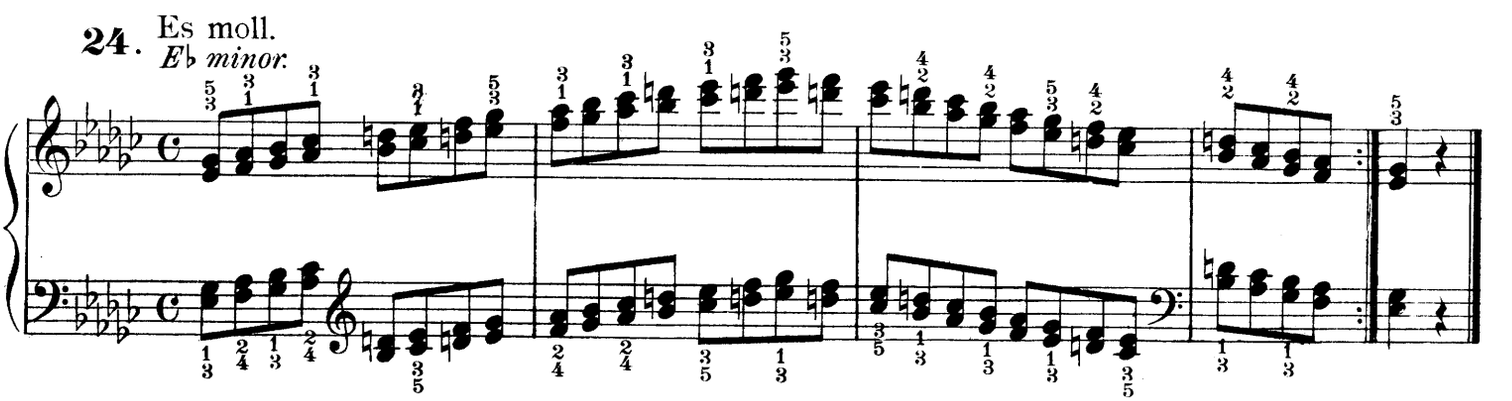
22. F moll.
F minor.



23. B moll.
B♭ minor.



24. Es moll.
E♭ minor.



ANMERKUNG DES HERAUSGEBERS.

Wie bei den Regeln für den Fingersatz der doppelten Terzen, so wird der Fingersatz der Tonleitern in doppelten Sexten auch verschiedentlich angegeben; doch wird das System von Plaidy und Dreyschock im allgemeinen angenommen, d. h., der Fingersatz $\frac{3}{1}$ wird nur einmal in jeder Octave gebraucht. Die Reihenfolge ist demgemäss wie folgt:-

3 4 5 4 5 4 5
1 1 2 1 2 1 2 mit der rechten Hand, und

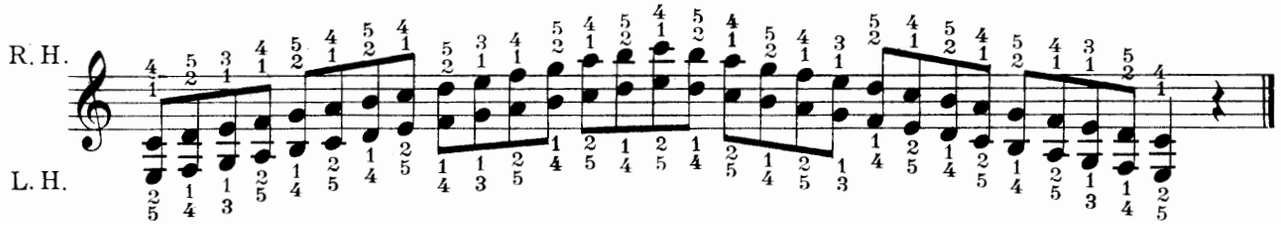
2 1 2 1 2 1 1
5 4 5 4 5 4 3 mit der linken Hand.

NOTE BY THE EDITOR.

As in the case of double thirds, the fingering of scales in double sixths has been variously indicated; but the system of Plaidy and Dreyschock is here also generally accepted, i.e., the fingering $\frac{3}{1}$ to be used but once in each octave. The scheme of fingering is, therefore, as follows:-

3 4 5 4 5 4 5
1 1 2 1 2 1 2 *in the right hand, and*

2 1 2 1 2 1 1
5 4 5 4 5 4 3 *in the left hand.*



Da der dritte Finger der einzige ist, der in jeder Oktave nur einmal gebraucht wird, so ist nichts nötig, als die Note zu bezeichnen, auf welche der 3te Finger in jedem der verschiedenen Tonarten fallen soll, um den Fingersatz in den verschiedenen Tonleitern anzugeben, u. zw. wie folgt:

C Dur.
L. H. 3 auf G. R. H. 3 auf E.

Die folgende Tabelle giebt den Fingersatz der ganzen Reihenfolge der Tonleitern nach dieser Methode in doppelten Sexten an, indem sie nur den Satz des dritten Fingers bezeichnet.

Since the 3d finger is the only finger used but once in each octave, it is only necessary to designate the note upon which the 3d finger should fall in each of the various keys, in order to indicate the fingering of the different scales, thus:

C Major.
L. H. 3 on G. R. H. 3 on E.

The following table gives the fingering of the entire series of scales in double sixths, according to this method of indicating by the 3d finger only.

Fingersatz für doppelten Sexten.
Fingering for Double Sixths.

Dur Tonleitern.
Major Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
3 - G. (C dur. / *C major.*)	3 - E	3 - G (G dur. / *G major.*)	3 - E	3 - G (D dur. / *D major.*)	3 - B	3 - G♯ (A dur. / *A major.*)	3 - F♯
3 - G♯ (E dur. / *E major.*)	3 - C♯	3 - G♯ (H dur. / *B major.*)	3 - G♯	3 - G♯ (Fis dur. / *F♯ major.*)	3 - G♯	3 - A♭ (Des dur. / *D♭ major.*)	3 A♭
3 - E♭ (As dur. / *A♭ major.*)	3 - A♭	3 - B♭ (Es dur. / *E♭ major.*)	3 - A♭	3 - F (B dur. / *B♭ major.*)	3 - A	3 - C (F dur. / *F major.*)	3 - A

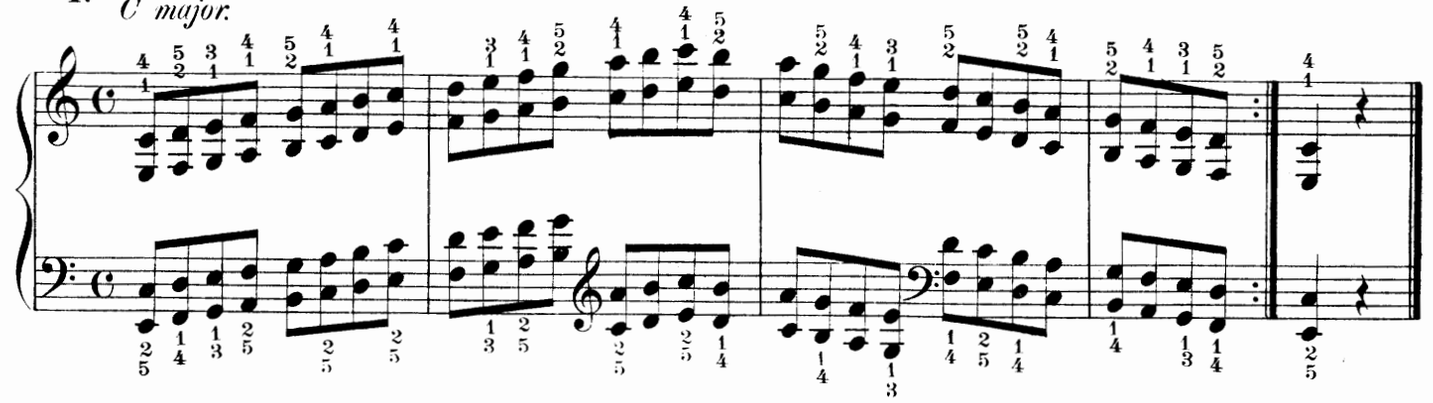
Harmonische Moll Tonleitern.
Harmonic Minor Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
3 - B♮ (C moll. / *C minor.*)	3 - A♭	3 - F♯ (G moll. / *G minor.*)	3 - E♭	3 - C♯ (D moll. / *D minor.*)	3 - B♭	3 - A (A moll. / *A minor.*)	3 - F
3 - E (E moll. / *E minor.*)	3 - E	3 - G (H moll. / *B minor.*)	3 - B	3 - G♯ (Fis moll. / *F♯ minor.*)	3 - F♯	3 - G♯ (Cis moll. / *C♯ minor.*)	3 - C♯
3 - D♯ (Gis moll. / *G♯ minor.*)	3 - G♯	3 - B♭ (Es moll. / *E♭ minor.*)	3 - E♭	3 - D♭ (B moll. / *B♭ minor.*)	3 - D♭	3 - A♭ (F moll. / *F minor.*)	3 - D♭

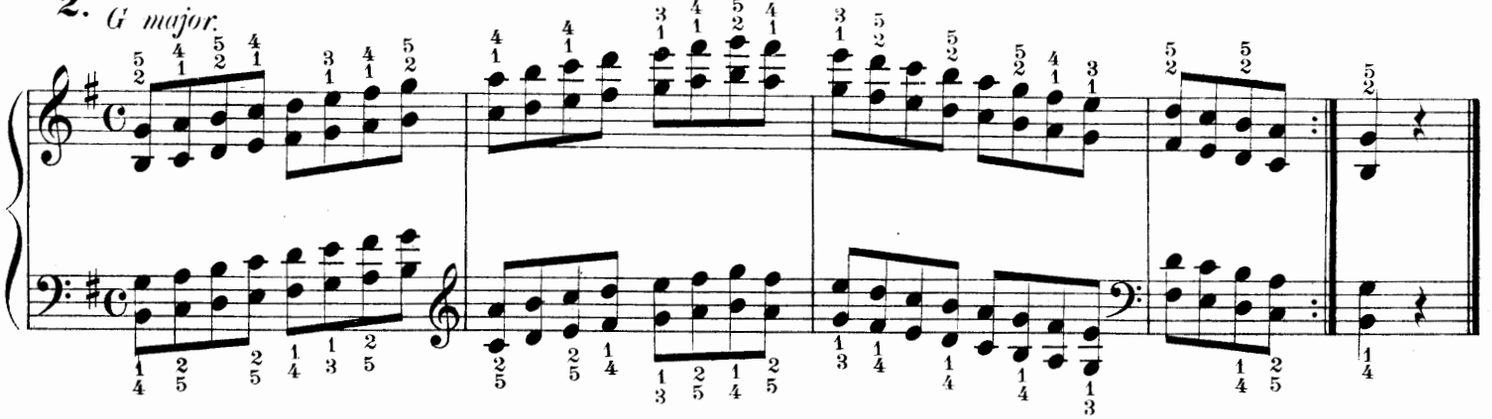
C. Tonleitern in doppelten Sexten. | *C. Scales in Double Sixths.*

DUR TONLEITERN
MAJOR SCALES

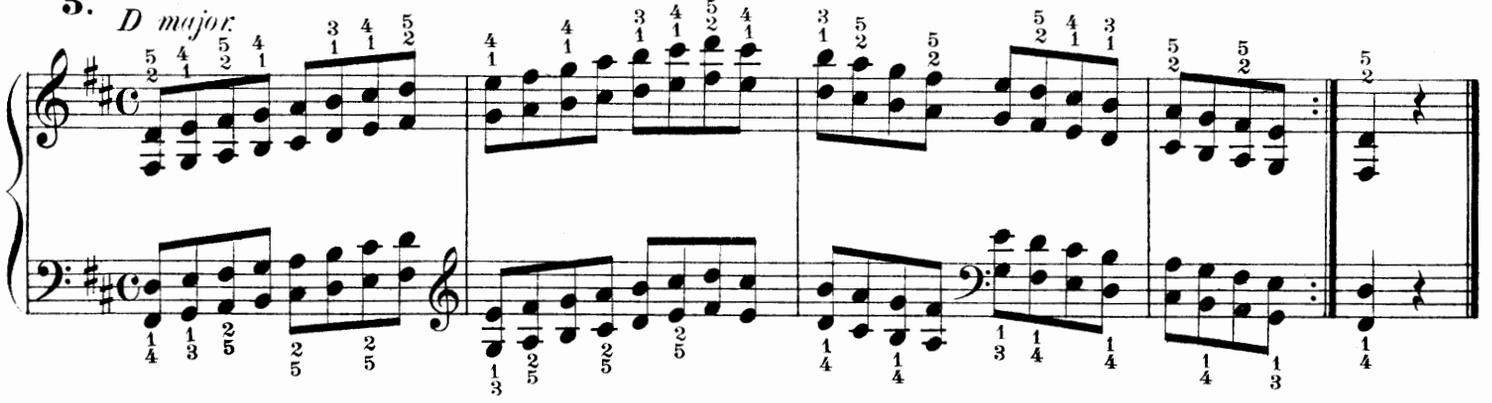
1. C dur.
C major.



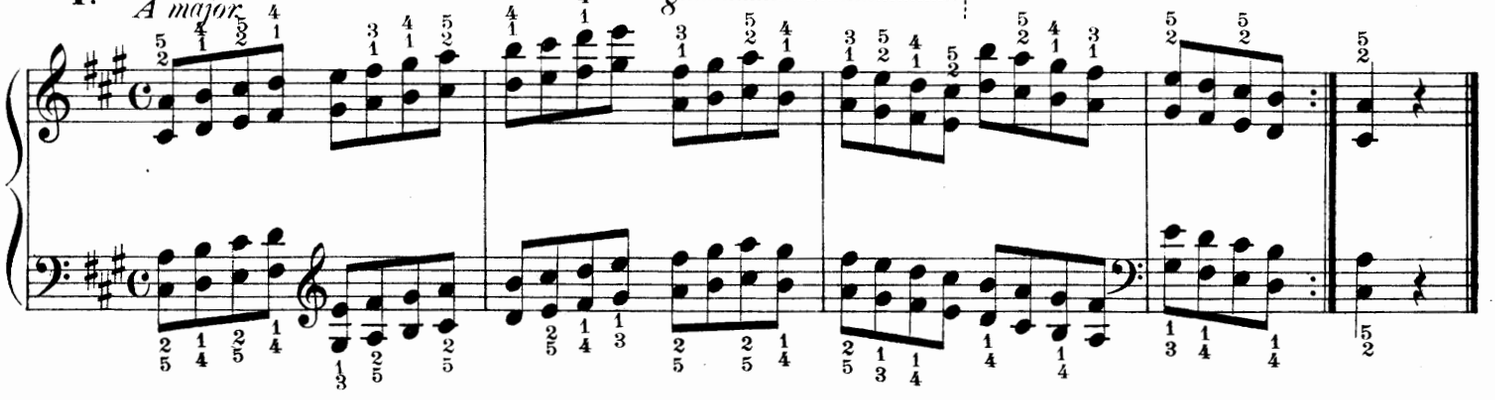
2. G dur.
G major.



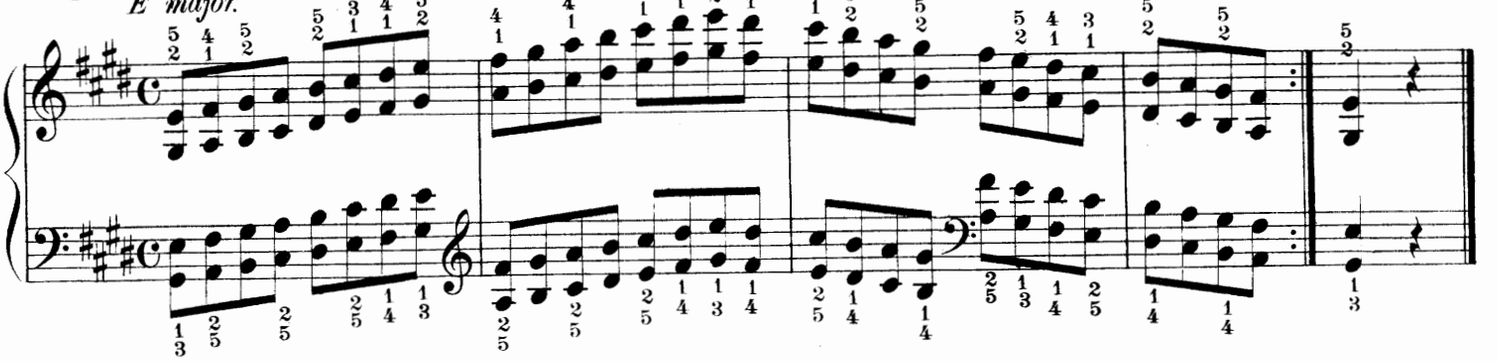
3. D dur.
D major.



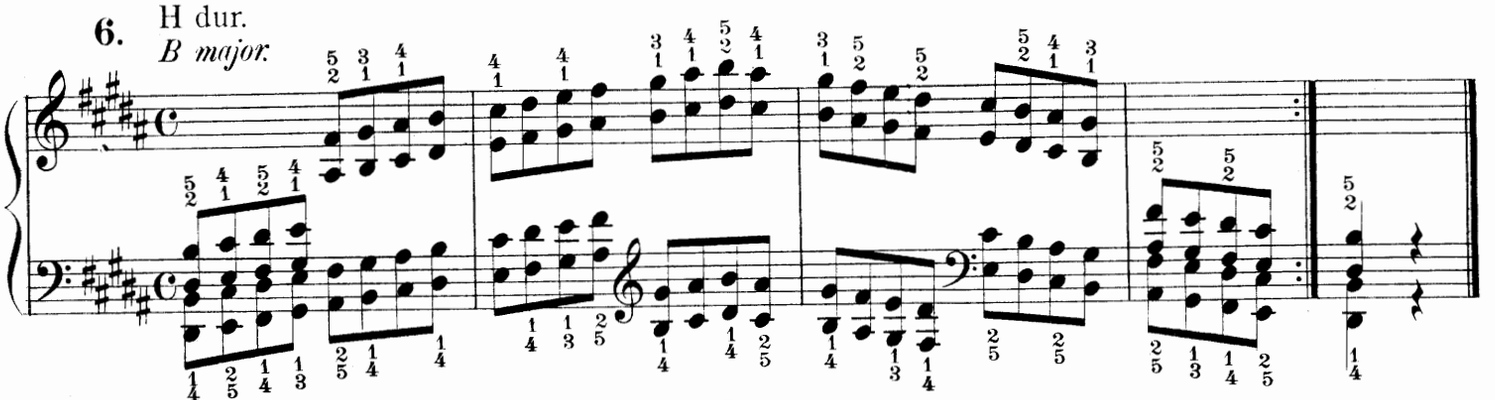
4. A dur.
A major.



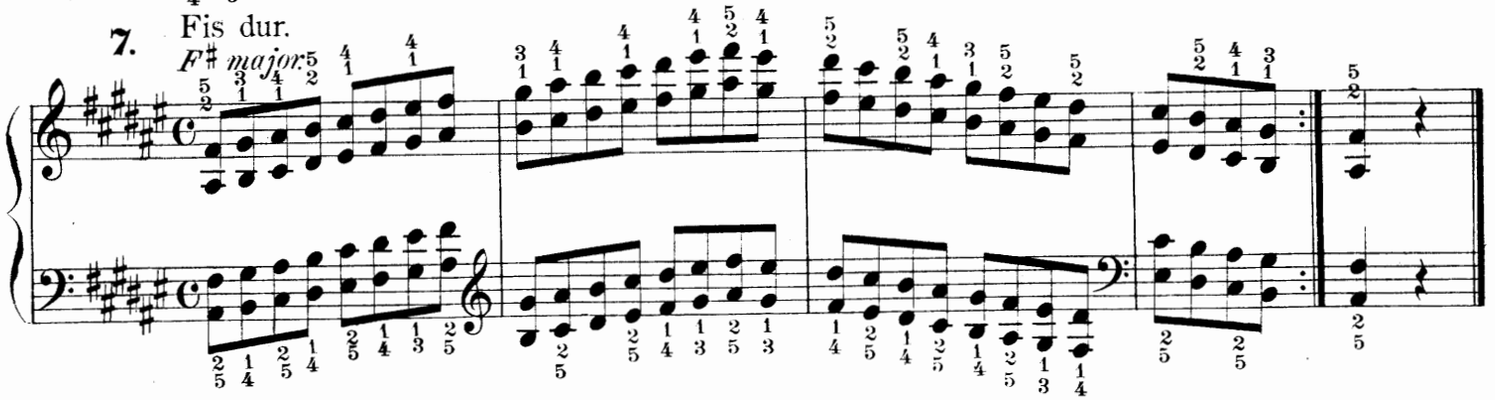
5. E dur.
E major.



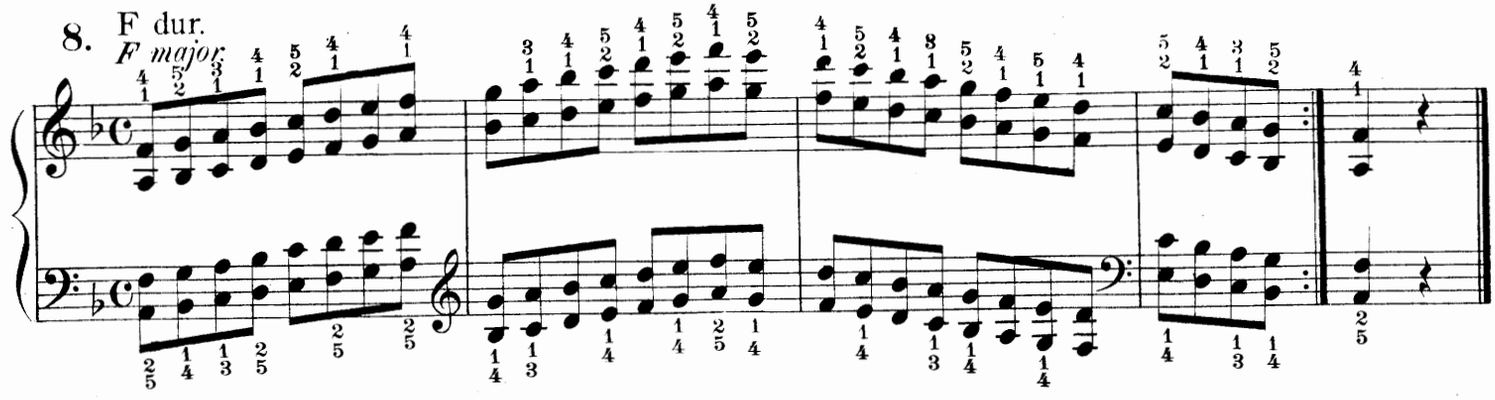
6. H dur.
B major.



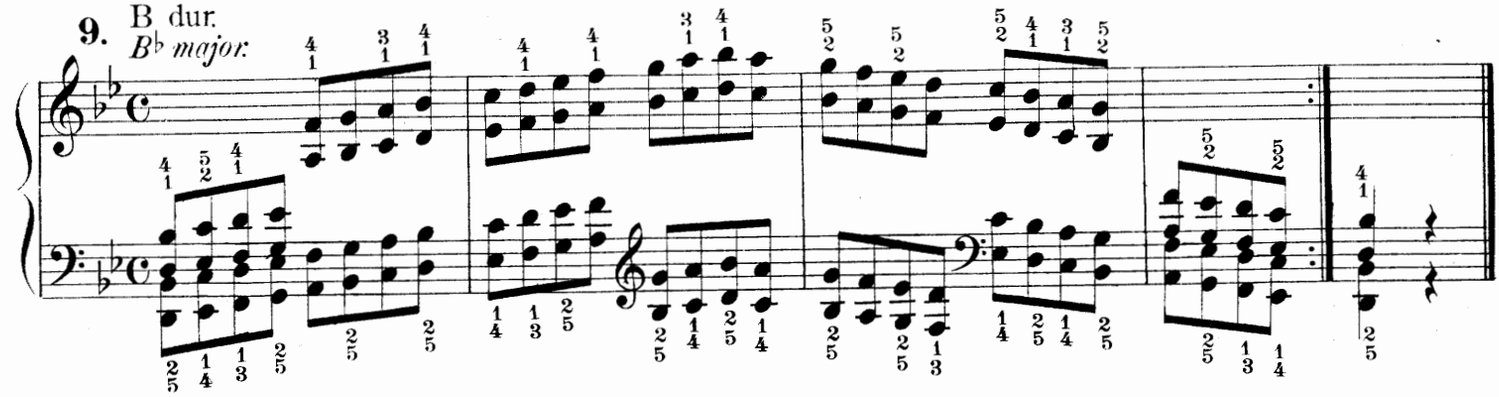
7. Fis dur.
F♯ major.



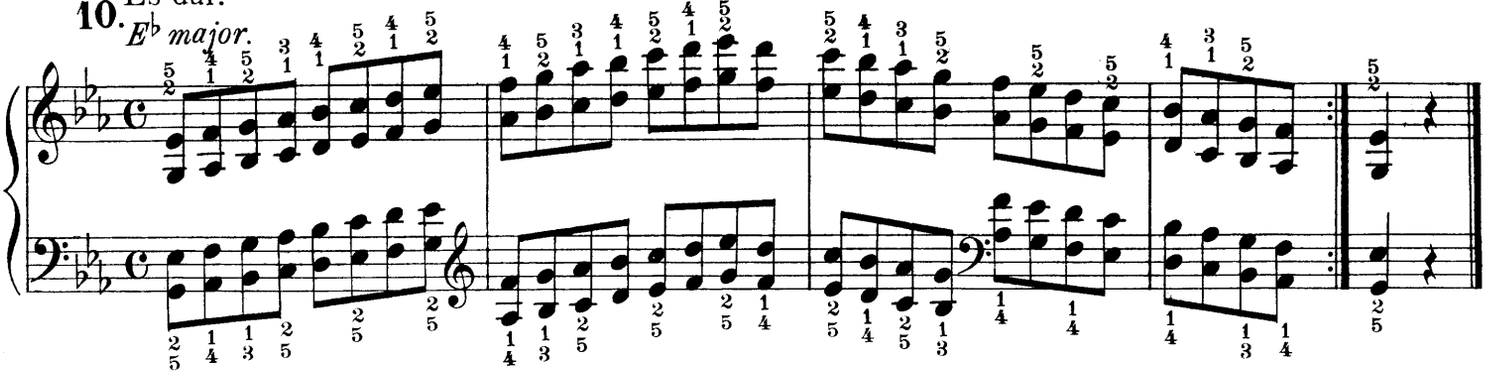
8. F dur.
F major.



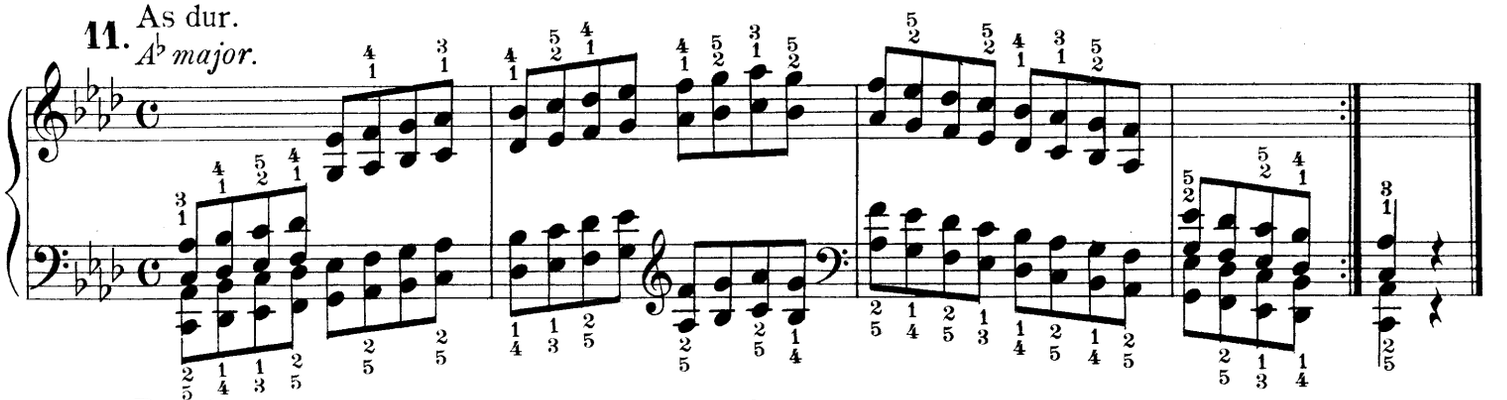
9. B dur.
B♭ major.



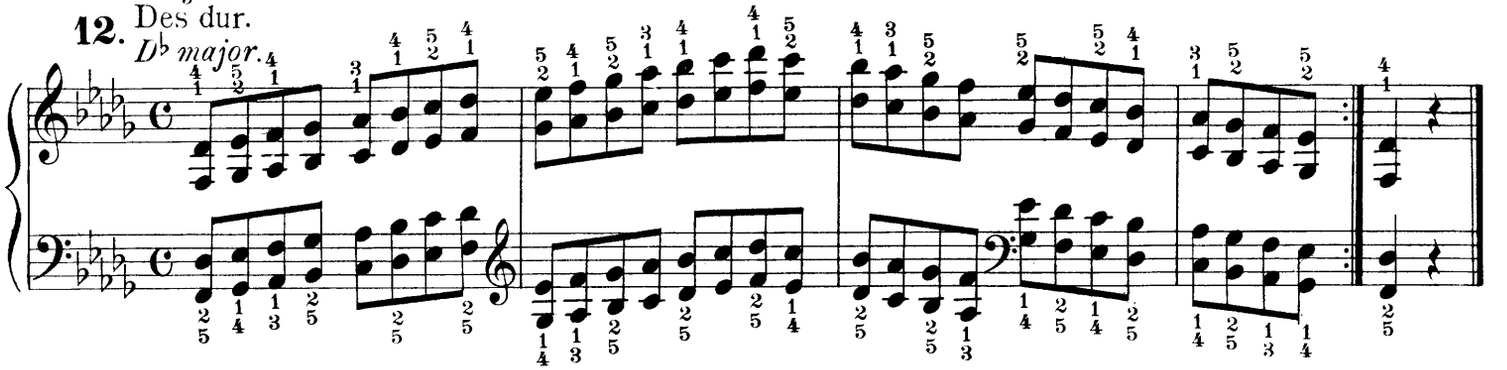
10. Es dur.
E♭ major.



11. As dur.
A♭ major.

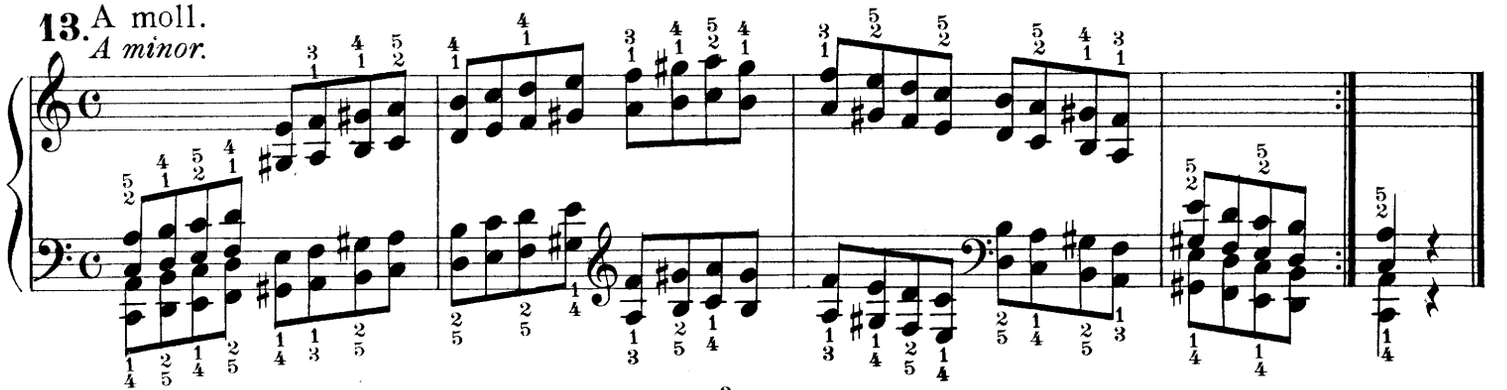


12. Des dur.
D♭ major.

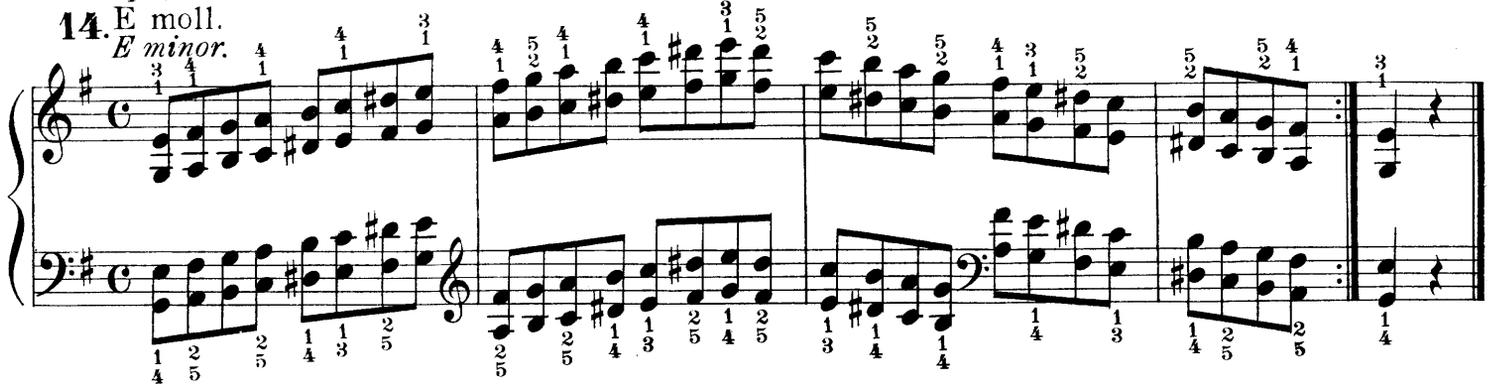


HARMONISCHE MOLL TONLEITERN.
HARMONIC MINOR SCALES.

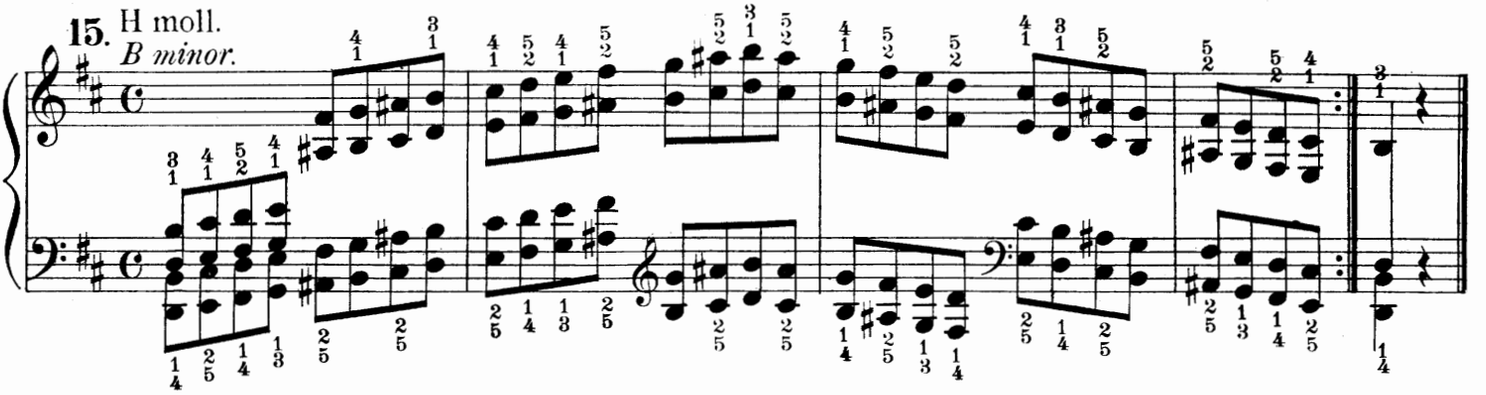
13. A moll.
A minor.



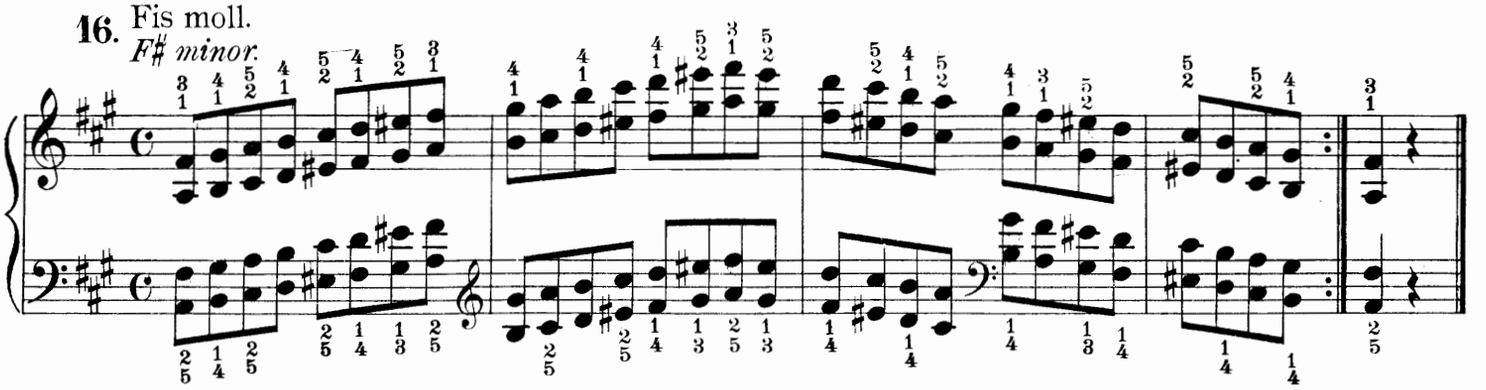
14. E moll.
E minor.



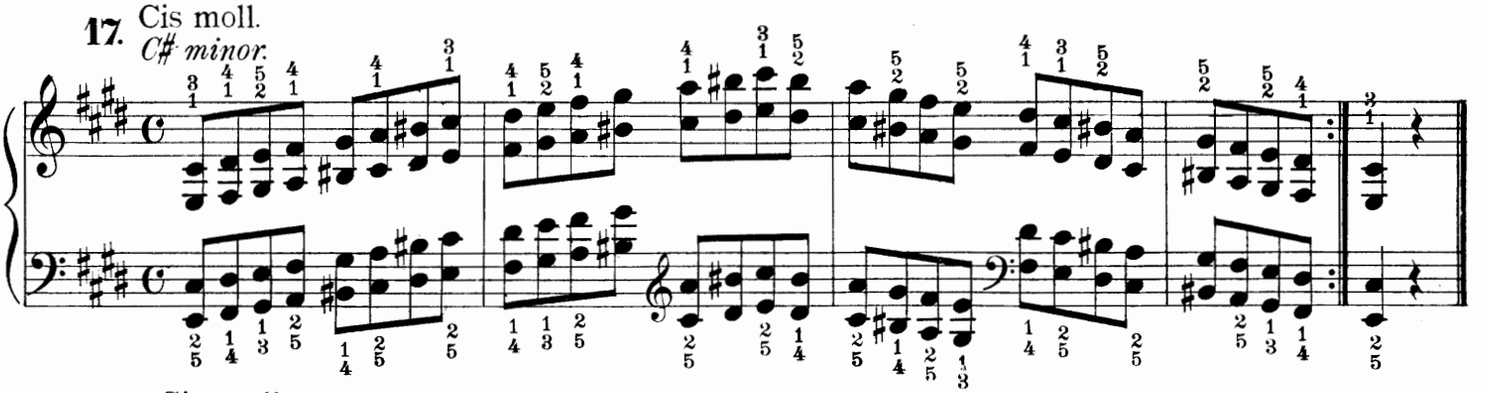
15. H moll.
B minor.



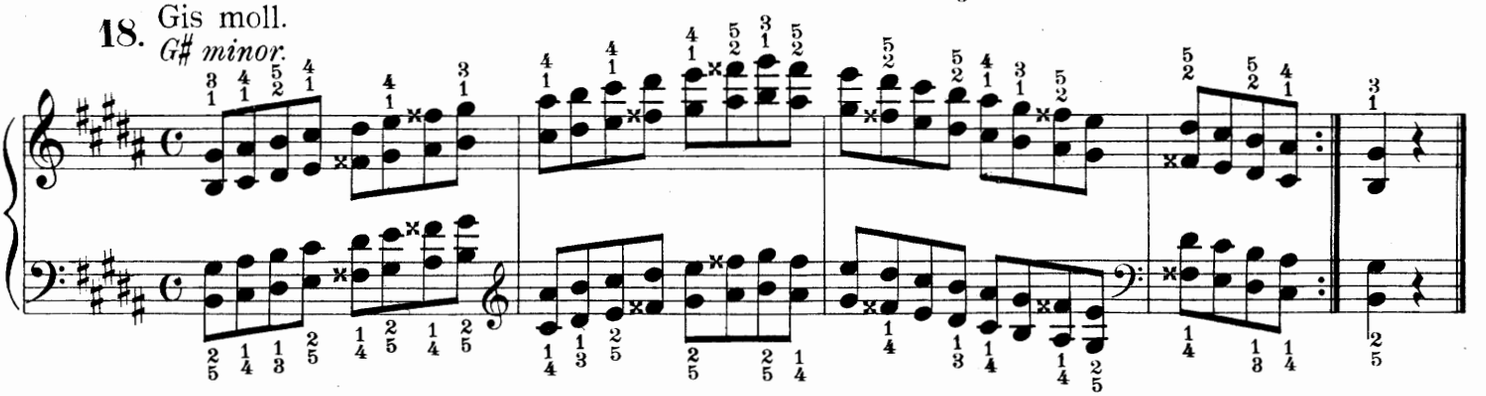
16. Fis moll.
F♯ minor.



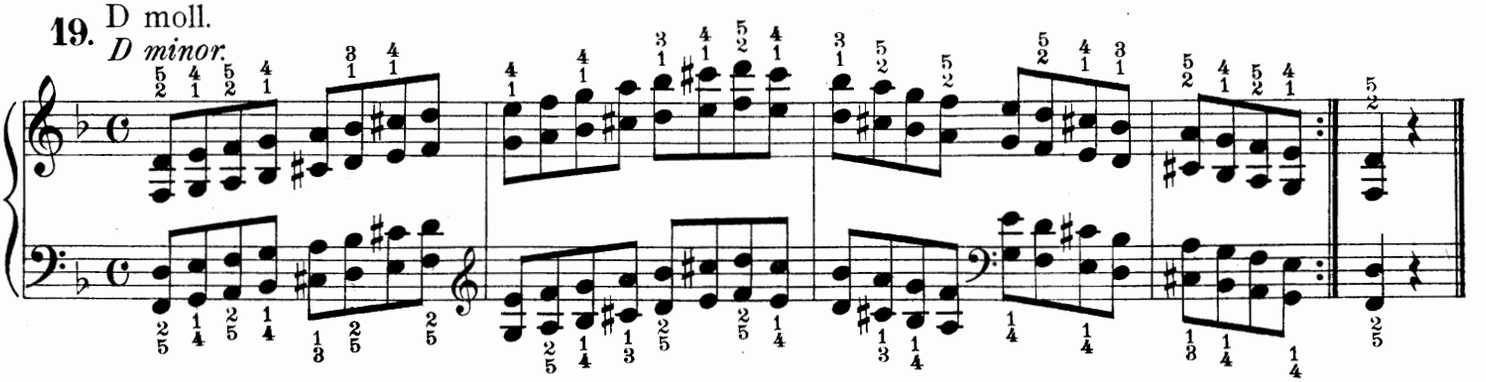
17. Cis moll.
C♯ minor.



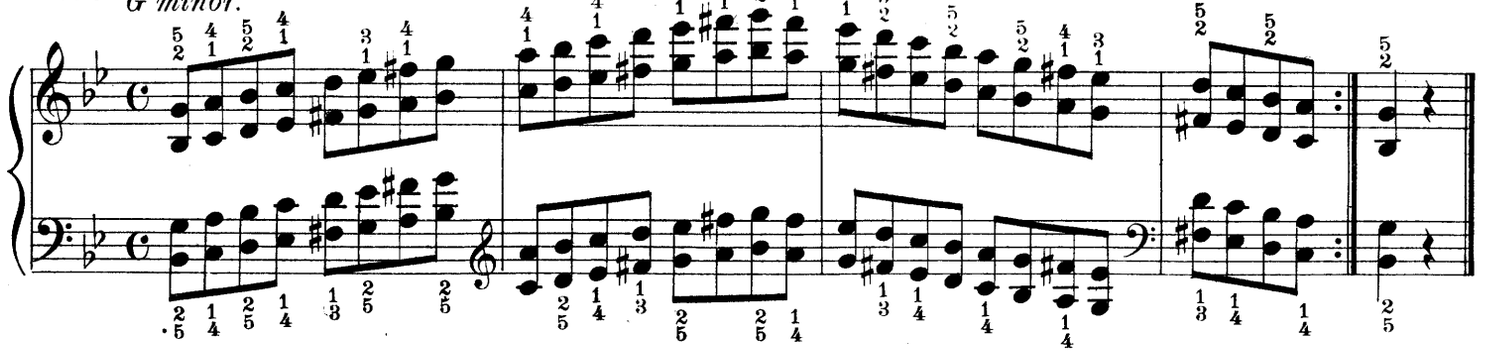
18. Gis moll.
G♯ minor.



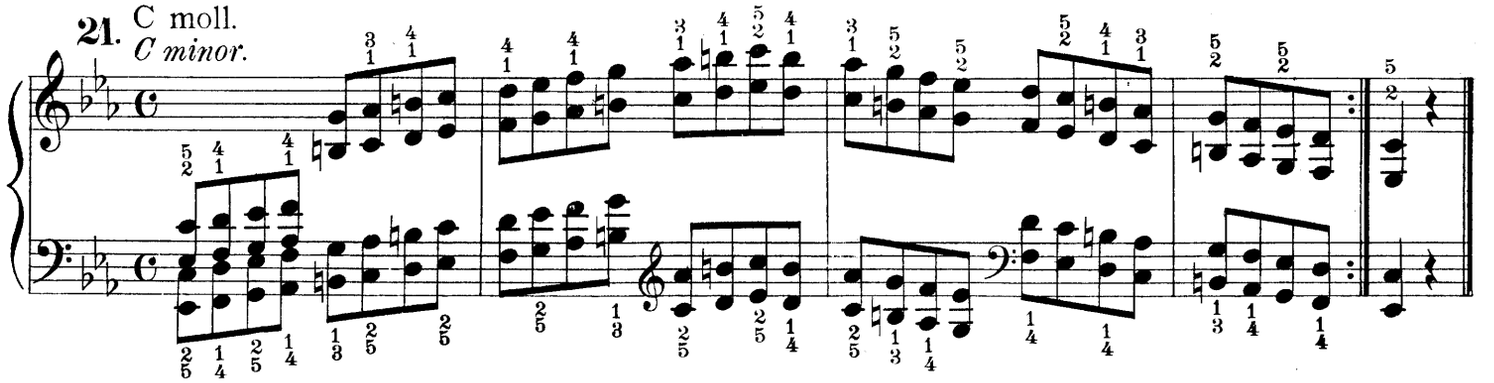
19. D moll.
D minor.



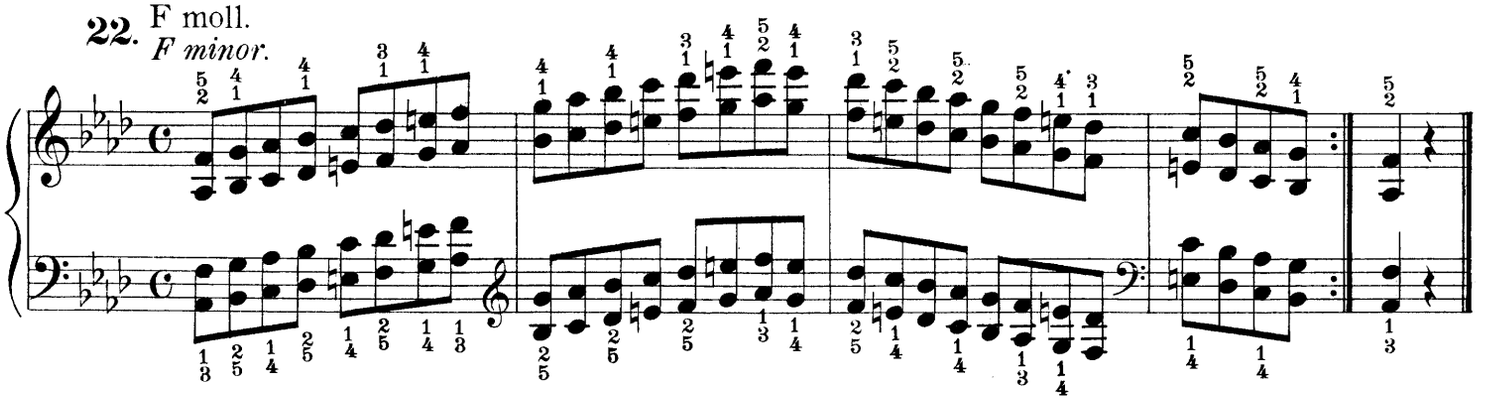
20. G moll.
G minor.



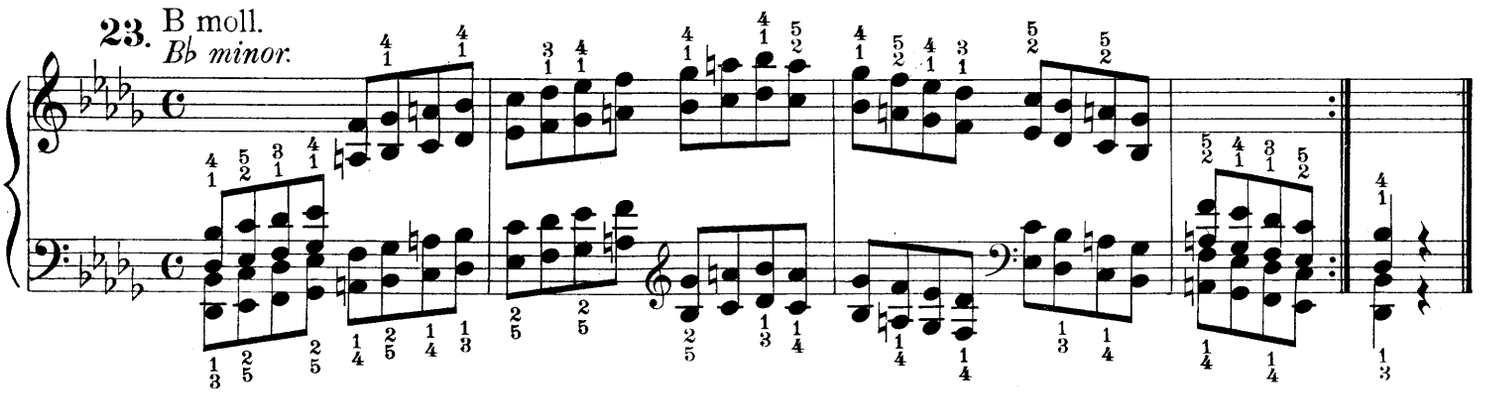
21. C moll.
C minor.



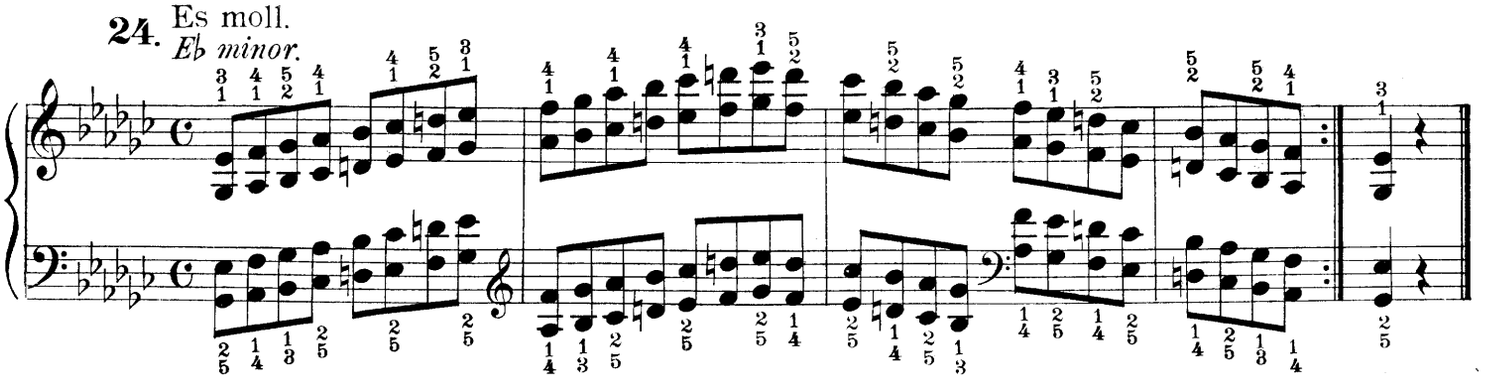
22. F moll.
F minor.



23. B moll.
B♭ minor.



24. Es moll.
E♭ minor.

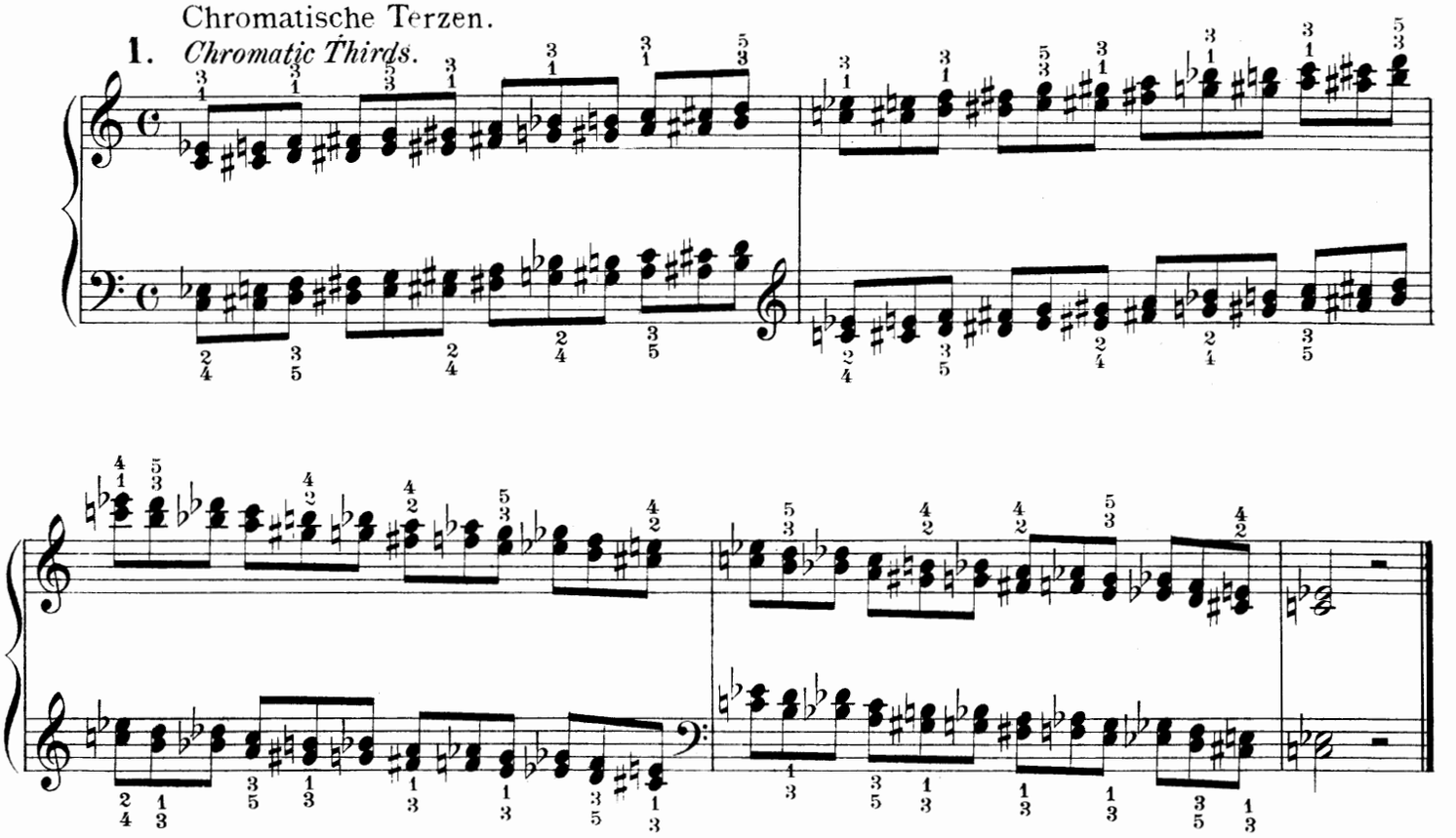


D. Gebundene chromatische Tonleitern
in doppelten Terzen, Quarten und Sexten.

D. Legato Chromatic Scales;
in Double Thirds, Fourths and Sixths.

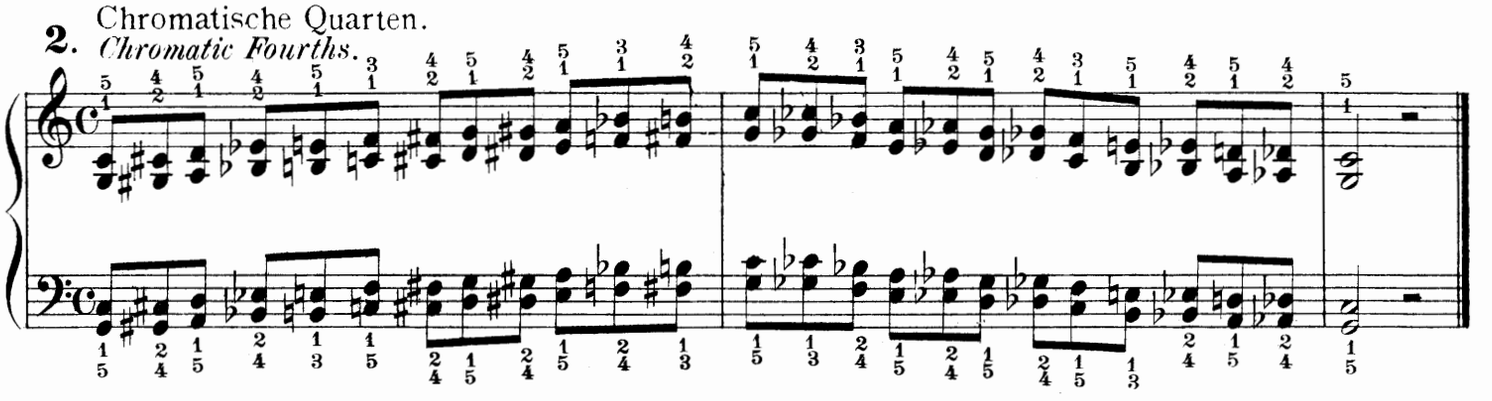
Chromatische Terzen.

1. *Chromatic Thirds.*



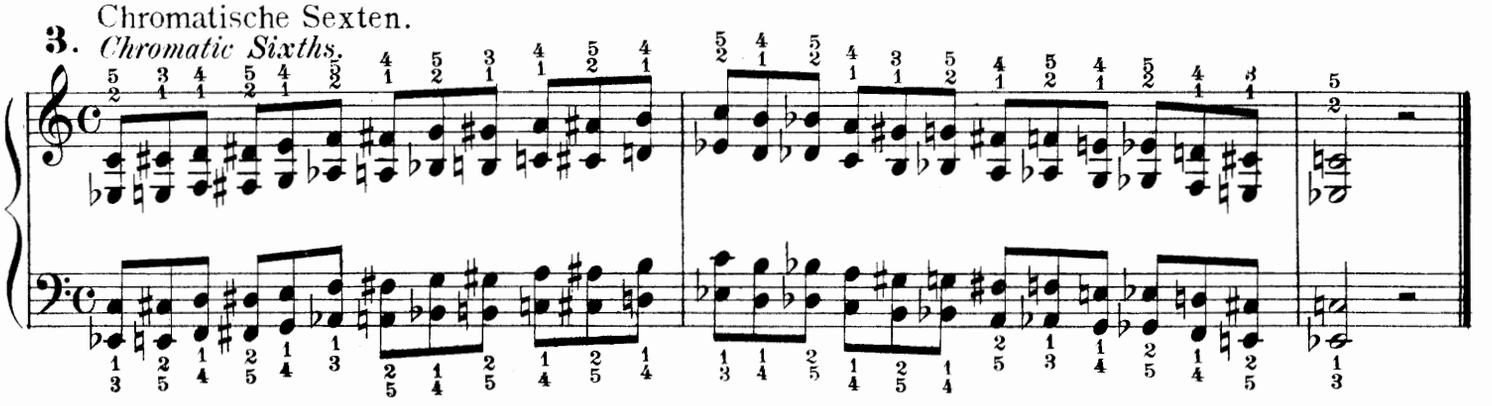
Chromatische Quarten.

2. *Chromatic Fourths.*



Chromatische Sexten.

3. *Chromatic Sixths.*

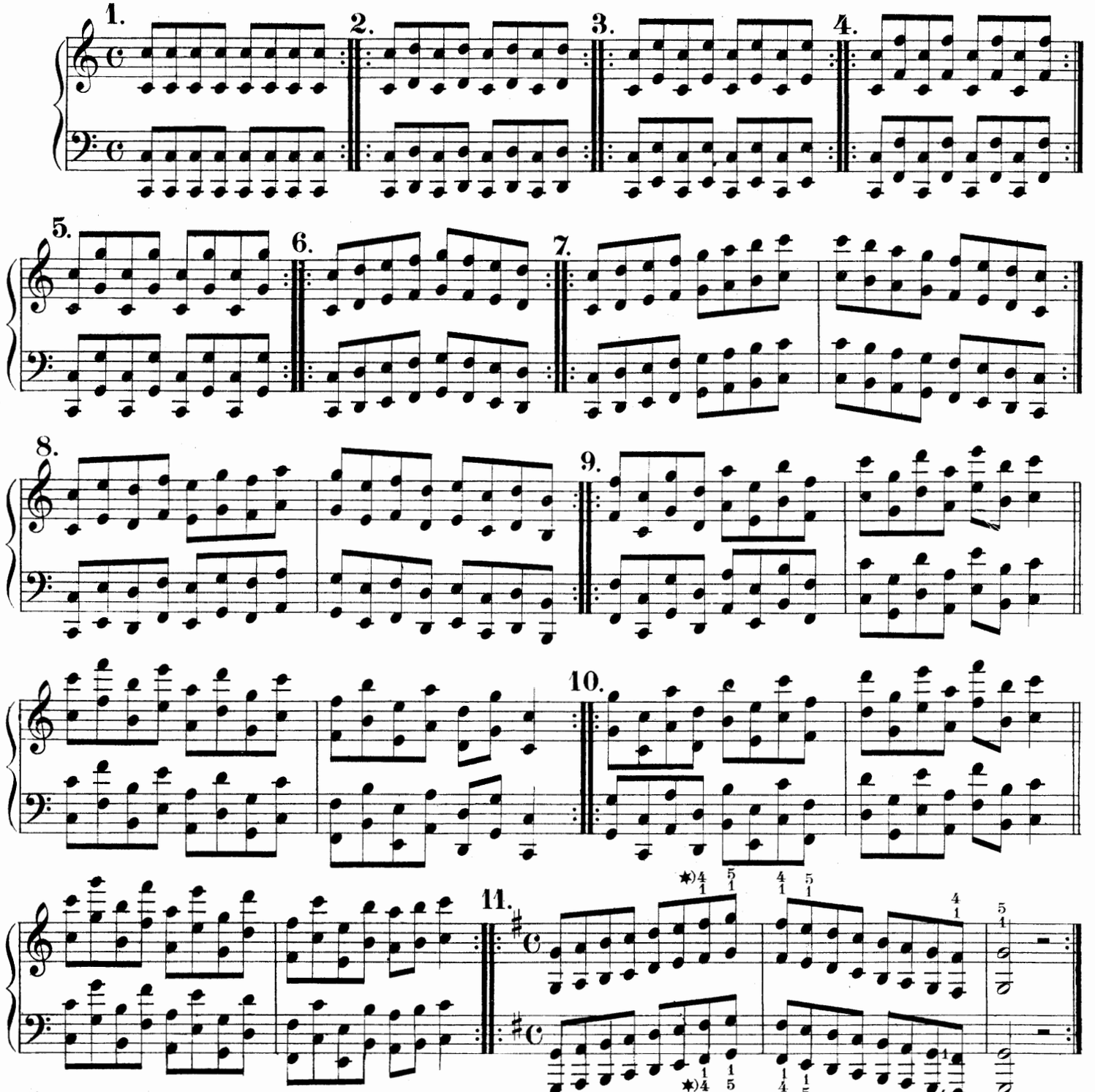


11. Teil.

UEBUNGEN MIT OCTAVEN.

Part 11.

EXERCISES IN OCTAVES.



*)Bei Obertasten nimmt man gewöhnlich den 4. Finger, im Allgemeinen aber ist das keine feste Regel.

*)*The fourth finger is generally used on black notes; there is, however, no definite rule for this.*

14.

Fingersatz für langsam zu spielende, gebundene Octaventonleiter.
Fingering for slow, legato, octave passages.

15.

16.

17.

18.

19.

12. Theil.

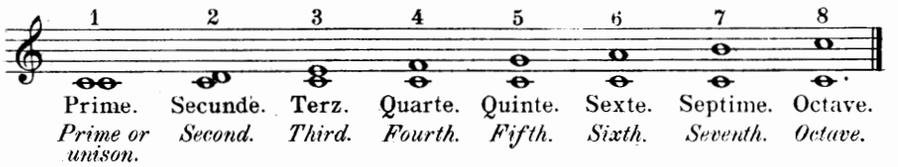
INTERVALLENLEHRE.

Unter Intervall (Zwischenraum) versteht man die Entfernung eines Tones zu einem anderen und werden die Intervalle von einem angenommenen Grundton aufwärts gebildet. z. B.

Part 12.

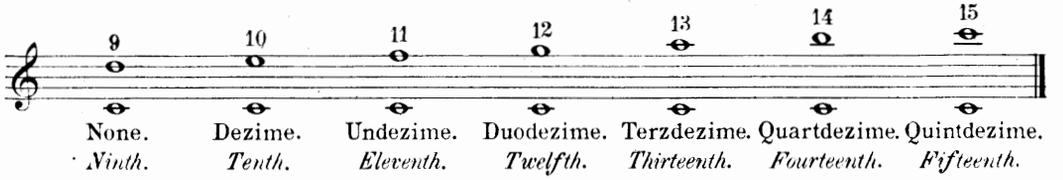
THE STUDY OF INTERVALS.

By interval (space between) is understood the distance from one tone to another. Intervals are reckoned upward, from a given foundation tone, i. e.



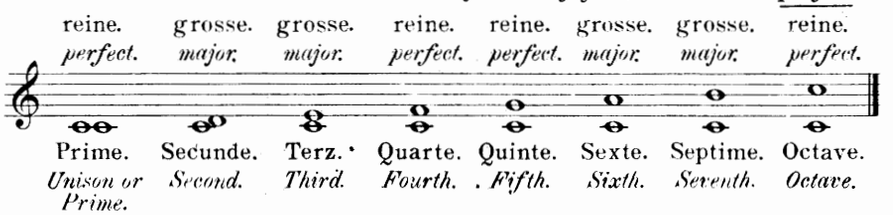
Fernere Intervalle die über der Octave liegen benennt man nach ihrer wirklichen Stufenzahl. Die Intervalle erhalten dann folgende doppelte Benennung:

Intervals which lie more than an octave apart are named according to their real distance from each other. Such intervals receive the following names:



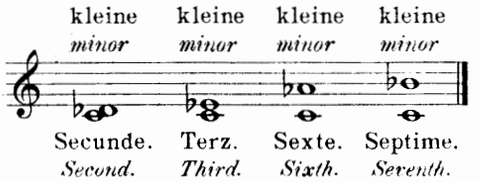
Diese Darstellung der Intervalle gründet sich auf die Diatonische C dur Tonleiter. Man bezeichnet die Intervalle mit Ziffern, Prime 1, Secunde 2, Terz 3, u. s. w. Die vorstehende Aufführung der Intervalle dient zur Grundlage aller Intervallbestimmungen. Die Intervalle nennt man zum Teil *gross,* zum Teil *rein.*
Secunde, Terz, Sexte, Septime *gross;* Prime, Quarte, Quinte, Octave *rein.*

This series of intervals is founded upon the diatonic key of C major. Some harmonists reckon only as far as tenths, calling an eleventh a fourth, a twelfth a fifth, etc. Intervals are marked with figures; unison or prime 1, second 2, third 3, etc.
The foregoing table serves as a foundation for the whole study of intervals. Certain intervals are called major and others perfect. Seconds, thirds, sixths and sevenths major; unisons or primes, fourths, fifths, and octaves perfect.



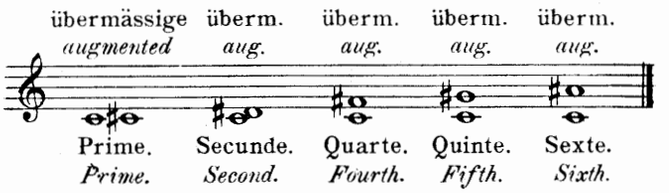
Erniedrigt man den oberen Ton der grossen Intervalle um eine kleine halbe Stufe, so entstehen kleine Intervalle.

If the upper tone of a major interval be lowered a chromatic semitone, the result is a minor interval.



Erhöht man den oberen Ton eines Teiles der grossen und reinen Intervalle um eine kleine halbe Stufe, so entstehen übermässige Intervalle.

If the upper tone of a portion of the major and perfect intervals be raised a chromatic semitone, the result is an augmented interval.

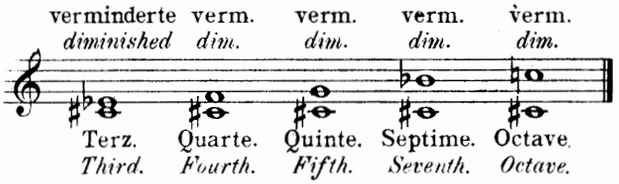


Uebermässige Terzen kommen selten vor, übermässige Septimen, Octaven und Nonen niemals.

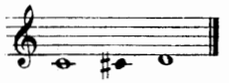
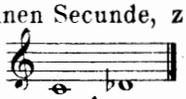
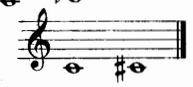
Augmented thirds occur seldom; augmented sevenths, octaves and ninths never.

Erhöht man den unteren Ton der meisten reinen und kleinen Intervalle um eine kleine halbe Stufe, so entstehen verminderte Intervalle.

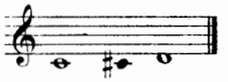
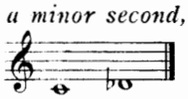
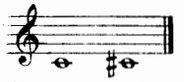
If the lower tone of any perfect or minor interval be raised a chromatic semitone, the result is a diminished interval.



Verminderte Primen, Secunden und Nonen sind harmonisch undenkbar.

Man unterscheidet Ganztöne (Ganzstufen) und grosse und kleine Halbtöne (Halbstufen). Ein Ganzton ist z.B. das Intervall einer grossen Secunde, zwischen welcher noch ein anderer Ton liegt  Ein grosser Halbton ist das Intervall einer kleinen Secunde, zwischen welcher kein Ton mehr Platz hat.  Ein kleiner Halbton ist die übermässige Prime 

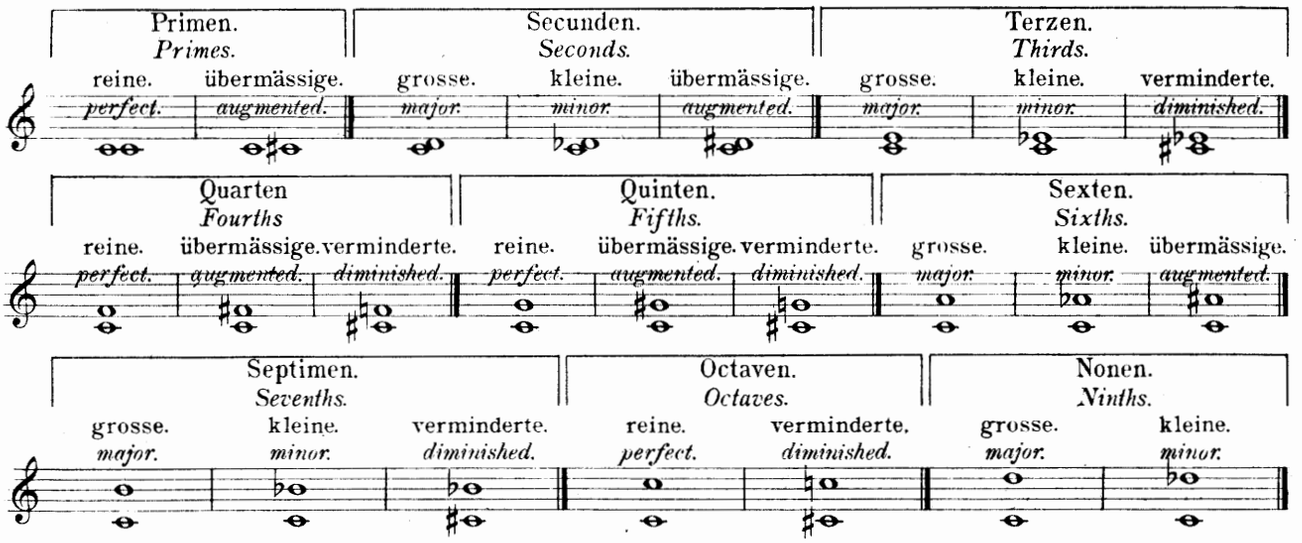
Diminished unisons, seconds and ninths are harmonically impossible.

Tones are divided into whole tones, diatonic and chromatic semitones. The interval of the major second, for instance, with one other tone lying between its two extremes, is an example of a whole tone.  *A diatonic semitone is the interval of a minor second, having no tone between its two extremes.*  *A chromatic semitone is the interval of the augmented unison.* 

The two tones of a chromatic semitone are always written on the same degree of the staff – of a diatonic semitone on adjoining degrees.

Uebersicht der Intervalle.

Recapitulation of Intervals.



Von der Einteilung der Intervalle in Konsonanzen und Dissonanzen.

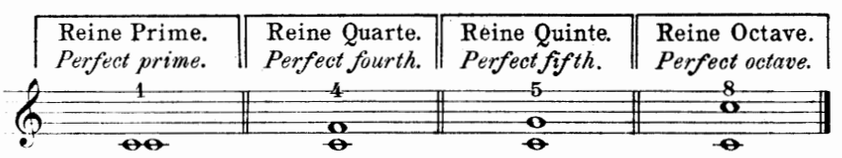
Die Intervalle werden in befriedigende (konsonierende) und unbefriedigende (dissonierende) eingeteilt. Sämmtliche reine Intervalle die grossen und kleinen Terzen und Sexten nennt man Konsonanzen. Vollkommene Konsonanzen sind: Die reine Prime, reine Quarte, reine Quinte und reine Octave.

Division of the Intervals into Consonances and Dissonances.

All intervals are divided into consonances and dissonances.

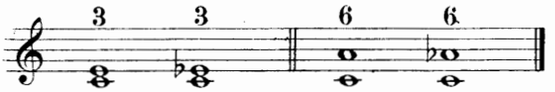
All perfect intervals, major and minor thirds, and the major and minor sixths are called consonances.

Perfect consonances are: the perfect unison or prime, perfect fourth, perfect fifths and the perfect octave.



Unvollkommene Konsonanzen sind: Die grosse und kleine *Terz*, die grosse und kleine *Sexte*.

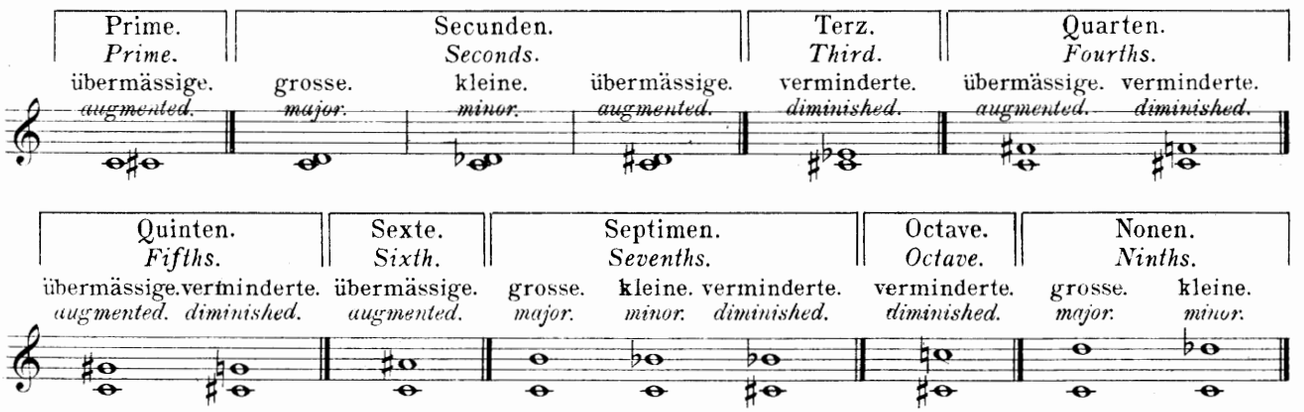
Imperfect consonances are the major and minor third, and the major and minor sixth.



Alle übrigen sind Dissonanzen.

All others are dissonances.

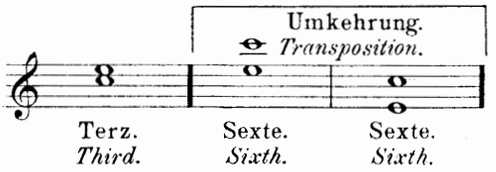
Dissonanzen. — *Dissonances.*



Umkehrung der Intervalle. — *Transposition of the Intervals.*

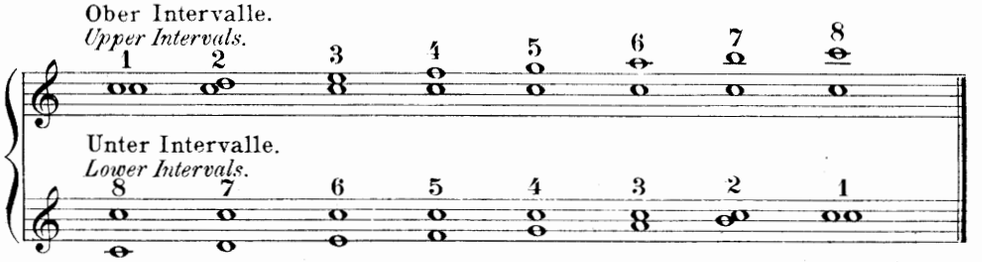
Wenn man den tiefsten Ton der Intervalle um eine Octave erhöht, oder den höchsten Ton um eine Octave erniedrigt, so heisst das Umkehrung der Intervalle.

The transposition of an interval takes place if its lower tone be raised, or its upper tone be lowered, an octave.



Durch die Umkehrung verändern sich die Verhältnisse der Intervalle auf ihre Benennung.
Die diatonische Dur Tonleiter gestaltet sich durch die Umkehrung folgendermassen:

The names of the various intervals become changed through transposition.
The diatonic major scale becomes by transposition as follows:



Hieraus ergeben sich folgende Zahlenreihen:

From the foregoing we form the following table:

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

Aus der Prime wird durch die Umkehrung eine Octave, aus der Secunde eine Septime u.s.w. Betreffs der Nebenart der Intervalle bestehen bei den Umkehrungen folgende Regeln:

The unison becomes by transposition an octave, the second a seventh, etc. The following are general rules for transposition of all intervals:

1. Alle *reinen* Intervalle bleiben bei der Umkehrung in die Octave *rein*.

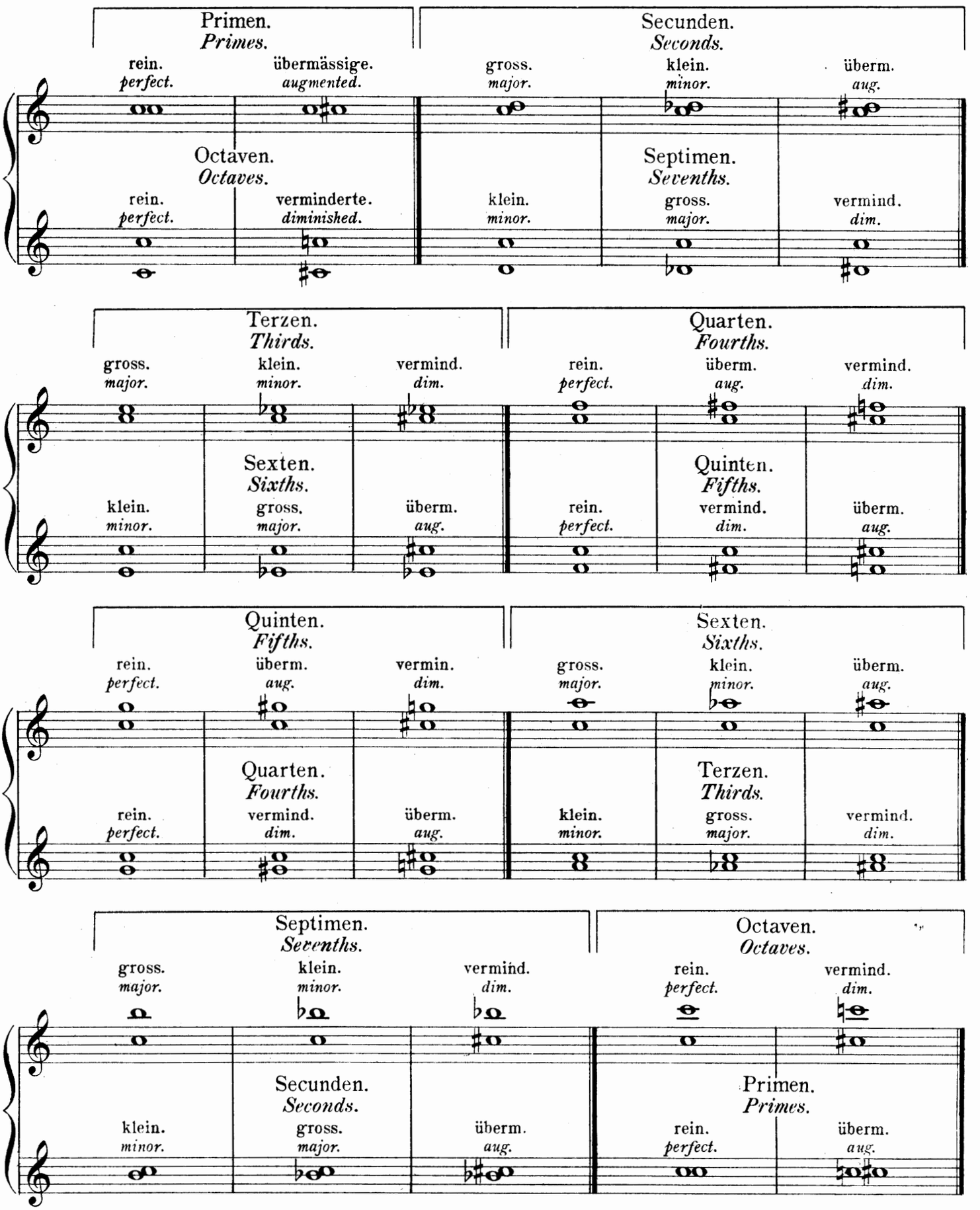
1. All perfect intervals remain perfect by transposition in the octave.

2. Alle *grossen* Intervalle werden *klein*, alle *kleinen gross*, die *übermässigen vermindert* und die *verminderten übermässig*.

2. All major intervals become minor, all minor major, the augmented intervals become diminished, and the diminished augmented.

Tabelle der Intervalle mit ihren Umkehrungen.

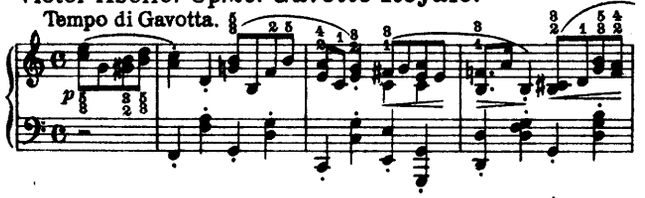
TABLE OF INTERVALS WITH THEIR TRANSPOSITIONS.



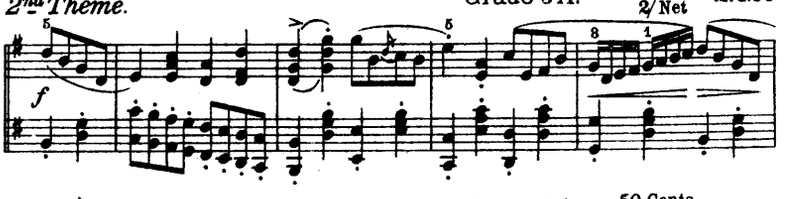
Favorite Salon Compositions.

Victor Abelle. Op. 26. **Gavotte Royale.**

Tempo di Gavotta.



2nd Theme.



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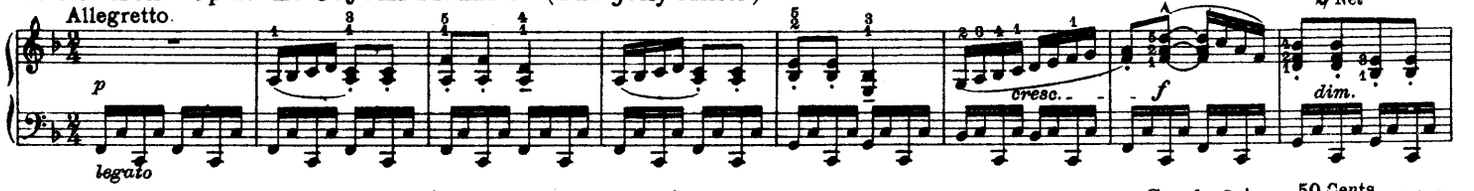
Victor Abelle. Op. 27. **Le Joyeux Meunier.** (The Jolly Miller.)

Allegretto.



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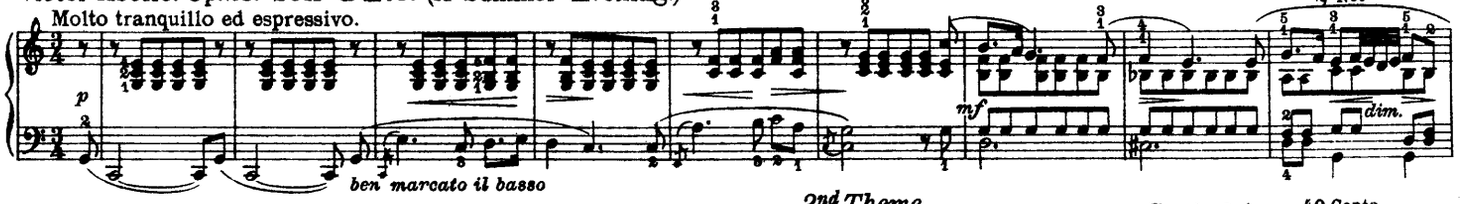
Victor Abelle. Op. 28. **Soir d'Eté.** (A Summer Evening.)

Molto tranquillo ed espressivo.



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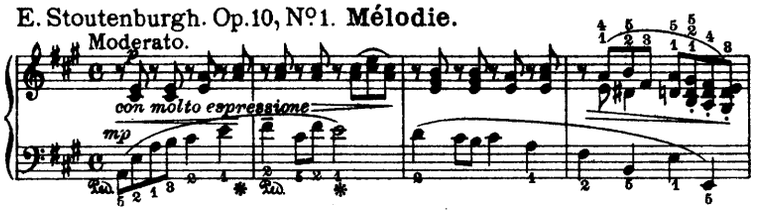
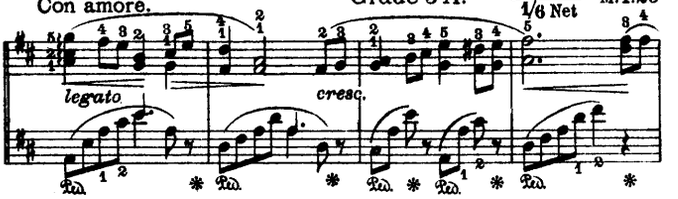
E. Stoutenburgh. Op. 10, No. 1. **Mélodie.**

Moderato.



2nd Theme. Con amore.



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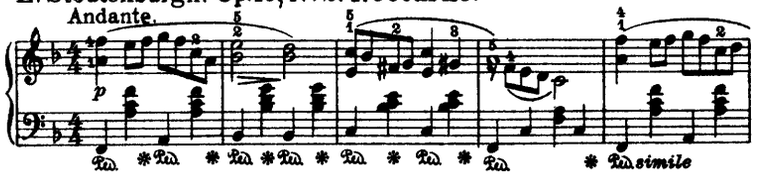
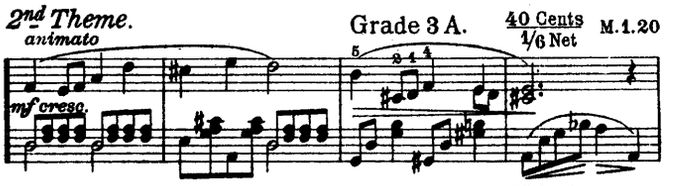
E. Stoutenburgh. Op. 10, No. 2. **Nocturne.**

Andante.



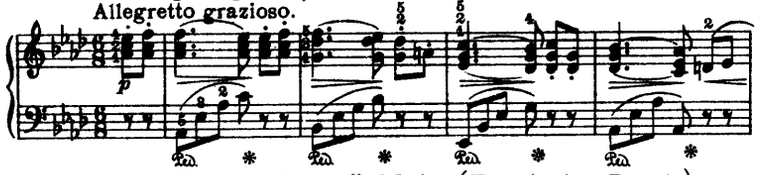
2nd Theme. animato



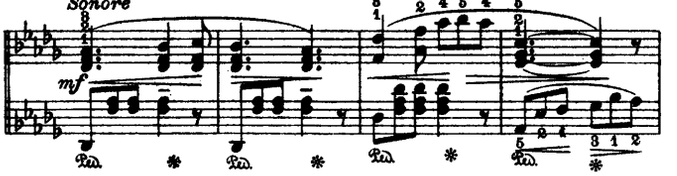
Grade 3 A. 40 Cents 1/6 Net M. 1.20

E. Stoutenburgh. Op. 10, No. 3. **Barcarolle.**

Allegretto grazioso.



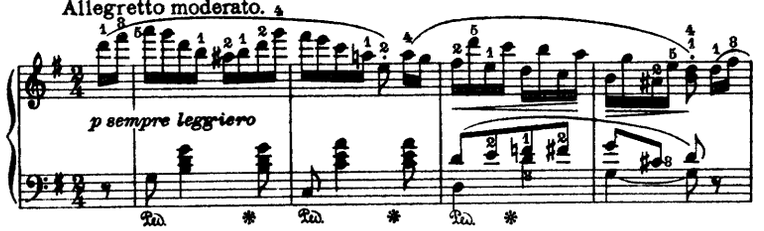
3rd Theme. Sonore



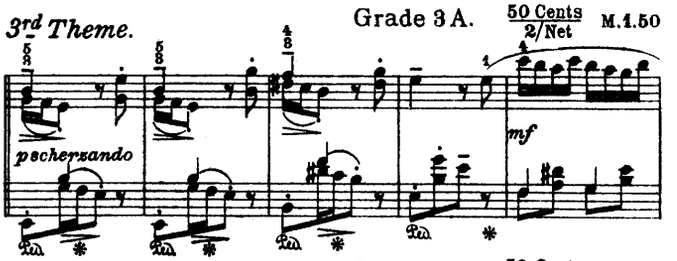
Grade 3 A. 40 Cents 1/6 Net M. 1.20

Max Werner. Op. 20. **Alpenbächlein.** (The Alpine Brook.)

Allegretto moderato.



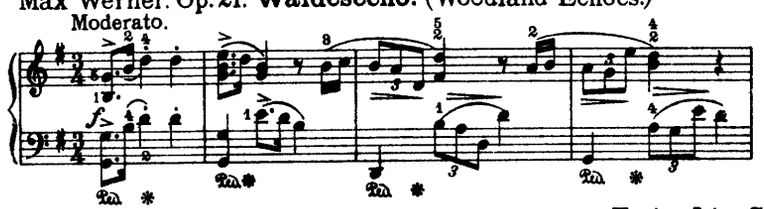
3rd Theme.



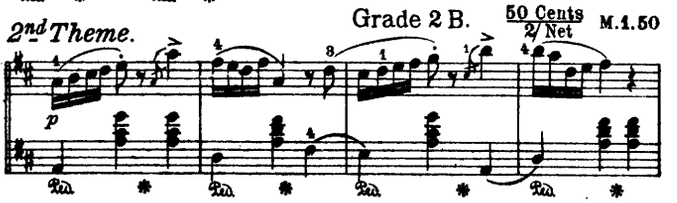
Grade 3 A. 50 Cents 2/ Net M. 1.50

Max Werner. Op. 21. **Waldesecho.** (Woodland Echoes.)

Moderato.



2nd Theme.



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